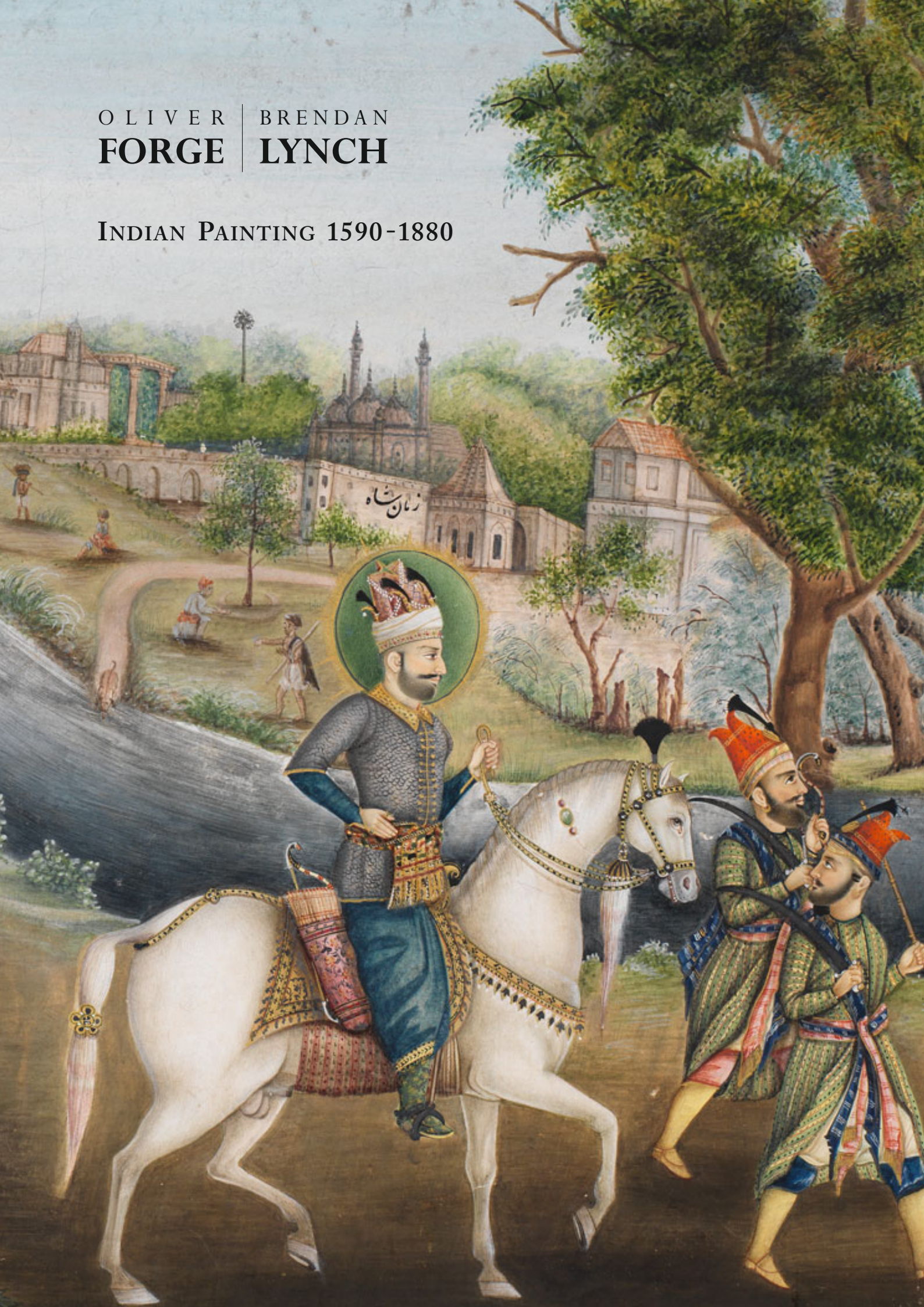


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CATALOGUE  
**J.P. LOSTY**

Front Cover  
**THE KING OF AFGHANISTAN ZAMAN SHAH**  
**DURRANI LEAVING LAHORE**  
LUCKNOW, CIRCA 1820 (*Detail No. 26*)

Left  
**PORTRAIT OF THE EMPEROR FARUKHSIYYAR**  
**SIGNED BY THE ARTIST BHAVANIDAS**  
MUGHAL STYLE AT KISHANGARH, CIRCA 1720 (*No. 12*)

Inside Back Cover  
**DERVISHES IN A LANDSCAPE**  
MUGHAL, 1630-40 (*Detail No. 4*)



[www.asiaweekny.com](http://www.asiaweekny.com)

1 A KING SLAYS A MENDICANT AS A GOD  
OBSERVES FROM THE SKY

FOLIO

HEIGHT: 9 CM, 3 ½ IN  
WIDTH: 14.2 CM, 5 ½ IN

PAINTING

HEIGHT: 8.6 CM, 3 ⅜ IN  
WIDTH: 14 CM, 5 ½ IN

Opaque pigments with gold on paper, the  
Persian text written in *nastal'iq* on the verso

PROVENANCE

Acquired early 1980s by  
Dr. William K. Ehrenfeld (1934–2005)  
San Francisco

Mrs. Lois Ehrenfeld, New York  
Private collection, New York, 2009–15

PUBLISHED

Ehnbom, D.K., *Indian Miniatures:  
The Ehrenfeld Collection*, New York, 1985,  
pp.40–41, no. 11

FOLIO FROM A PERSIAN TRANSLATION OF THE  
KATHASARITSAGARA OF SOMADEVA  
MUGHAL, CIRCA 1590

A crowned king or prince has decapitated an ascetic, while a divine  
being seated on a cloud in the sky apparently remonstrates with him.  
The brush lying beside the dead man suggests he might be a Jain  
mendicant, who habitually sweep the path before them in fear of  
treading on an insect.

This is one of two illustrations of the Akbari translation of the eleventh  
century Kashmiri poet Somadeva's *Kathasaritsagara* ("The Ocean of  
the Streams of Story"), formerly in the Ehrenfeld Collection and  
described by Ehnbom as the finer of the two. He tentatively identifies  
the subject as being "the incident at the end of the tale of King  
Trivikramasena and the demon who had power to enter and animate  
human corpses. If so, the god represented is Siva, though he lacks his  
usual attributes" (Ehnbom, p.40).

The manuscript from which these illustrations were cut is known only  
from fragments such as this one. Most were formerly in the Ardeshir  
Collection, which was dispersed in 1964, much of it being offered in  
three sales at Sotheby's in London in 1972 and 1973. Surviving  
examples are in the Los Angeles County Museum of Art (Pal, nos.  
51a–b) and the Binney Collection at the San Diego Museum of Art  
(Binney, no. 26).

REFERENCES

Binney, E., 3rd, *Indian Miniature Painting from the Collection of  
Edwin Binney, 3rd: the Mughal and Deccani Schools*, Portland, 1973  
Pal, P., *Indian Painting: A Catalogue of the Los Angeles County Museum  
of Art Collections, Volume I, 1000–1700*, Los Angeles, 1993



## 2 A LADY STANDING IN A LANDSCAPE

### FOLIO

HEIGHT: 19.6 CM, 7 <sup>3</sup>/<sub>4</sub> IN

WIDTH: 7.3 CM, 2 <sup>7</sup>/<sub>8</sub> IN

### PAINTING

HEIGHT: 12.7 CM, 5 IN

WIDTH: 7.3 CM, 2 <sup>7</sup>/<sub>8</sub> IN

Opaque pigments and gold on paper, laid down on a page with gilt floral border above, within pale coral borders above and below but removed at the sides

### PROVENANCE

Private collection, England, circa 1985–2015

### MUGHAL, 1610–15

A lady is standing in a flowery field holding *paan* in each hand. She wears Rajput costume of an orange skirt and pale yellow bodice with a transparent *orbni* wound round her hips and up over her shoulders and head. She is wearing pearl necklaces with large amethysts, and ear and hair ornaments in the form of rosettes. Her hair streams down her back. The blue ground on which she stands has little hills outlined with sprays of flowering plants. The fragment of the original floral border at the top is exquisitely decorated with cypress trees flanking a spray of poppies on a gold ground. Despite its curious shape, the painting has its original linear borders and is not cut down though the borders have been trimmed.

Single studies of women are very rare in early Mughal painting. One of the earliest showing a courtesan viewed in profile looking at herself in a mirror is illustrated in Brand and Lowry, no. 50, there dated circa 1585. She seems to be intended for one of the Hindu ladies of the imperial *zenana*, but her costume is of the type normally illustrated in sub-imperial sets of *Ragamalas* – cf. the *chowrie*-bearer in a sub-imperial Malkos *raga* painting in the Rijksmuseum, Amsterdam (Roy, pp. 36–37). Her three-quarter profile also suggests a later date and the possible influence of Bishandas, as in his dancing ladies of 1604–05 in Salim's *Anvar-i Subayli* (Das, fig. 5), and his standing lady in the Freer Gallery from around 1610 (Beach, no. 32). The latter in particular shares the same rosette hair ornaments and earrings, as well as the tasselled shoes and pompoms at the wrists. Another standing lady also in the Freer and no earlier than around 1615, since she is holding a bust portrait of Jahangir (*ibid.*, no. 30), has a casually rendered ground with flowers somewhat similar to those in our painting.

### REFERENCES

- Beach, M.C., *The Imperial Image: Paintings for the Mughal Court*, Washington, Ahmedabad, 2012
- Brand, M., and Lowry, G. D., *Akbar's India: Art from the Mughal City of Victory*, New York, 1985
- Das, A.K, 'Bishandas' in Beach, M.C., Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*, Zürich, 2011, pp. 259–78
- Roy, Malini, *50 x India: the 50 Most Beautiful Miniatures from the Rijksmuseum*, Amsterdam, 2008



### 3 EMPEROR AKBAR WITH HIS GRANDSON SULTAN KHURRAM, THE FUTURE SHAH JAHAN BORDERS ATTRIBUTED TO MUHAMMAD BAQIR, BEFORE 1765

#### FOLIO

HEIGHT: 33.2 CM, 13 1/8 IN  
WIDTH: 20.7 CM, 8 1/8 IN

#### PAINTING

HEIGHT: 15.6 CM, 6 1/8 IN  
WIDTH: 9.9 CM, 3 7/8 IN

Opaque pigments and gold on paper,  
extended at top and bottom, laid down in an  
album page with elaborate floral borders

#### INSCRIPTIONS

The verso bearing an ink impression of a  
Persian ownership seal, the word *waqf*  
inscribed on the border

#### PROVENANCE

Brought to Persia probably by Nadir Shah  
(r. 1736-47) following his plunder of  
the imperial treasury in Delhi in 1739

Borders added by Muhammad Baqir, circa  
A.H. 1178/1764-65 A.D

From an album assembled by  
Fath 'Ali Shah (1772-1834)  
second Qajar Shah of Persia in 1822

Sotheby's  
*Important Oriental Manuscripts and Miniatures*  
London, 1 July 1969, lot 102

Private collection, England, 1969-2015

#### FOLIO FROM AN ALBUM MADE FOR FATH-'ALI SHAH, QAJAR RULER OF PERSIA MUGHAL, CIRCA 1627-30

Akbar (b. 1542, reg. 1556-1605) is depicted in late middle age, as nearly always in his formal portraits in the Persian manner, showing his face in three-quarter view. He stands with one hand extended and the other fingering his collection of thumb or archer's rings hanging from his belt. He wears a rich finely ribbed brocade *jama* over salmon-pink *paijama* and a brocade turban. He wears two *patkas* round his waist, one brocaded and over it one of simple blue with orange ends. His *katar* is thrust through the cummerbund as are his brocade gloves, while a knife case hangs beside his thumb rings. He is holding out his hand with what appears to be a seal in it, to present to someone at whom he is keenly gazing. In the original Mughal album for which it was intended, it would have faced a portrait of one of his chief ministers - it is unlikely to have been Salim, for whom a crown would have been a more appropriate symbol. The artist has conveyed Akbar's intelligence and warm personality in the finely painted face.

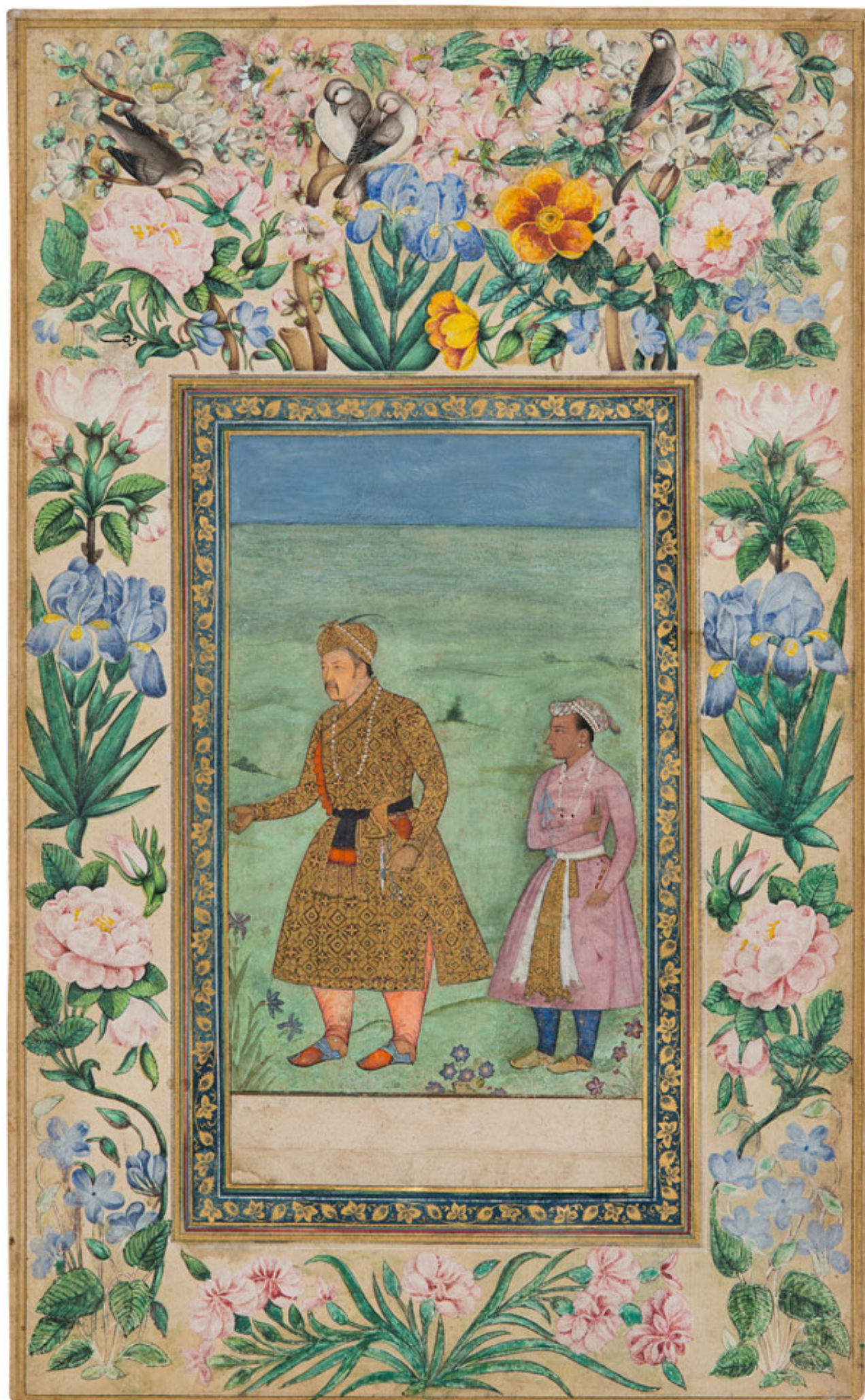
The age of the boy standing beside him indicates that he must be one of his grandsons, the sons of Prince Salim, respectively Khusrāu (b. 1587), Parviz (b. 1589) or Khurram (b. 1592), the future Shah Jahan. The boy wears a lilac *jama* over blue *paijama*, and sports a long brocade *patka* as well as a simple white cotton one round his waist. He is fiddling with the knife case suspended from his cummerbund while in his other hand he holds close to his chest two green and red coloured objects, perhaps pen holders. His eyes are fixed on his grandfather and whoever would have been the recipient of what Akbar is presenting.

#### Influence of Manohar

Akbar's face here much resembles those portraits done by Manohar who was the prime inventor of the Mughal group portrait late in the reign of the emperor, when he shows Akbar receiving Mirza Aziz Koka in two paintings datable 1602-04, one in Cincinnati, the other in Dublin (McInerney, pp. 53-68, figs. 9-10). Both show the young Khusrāu, who is being betrothed to the Mirza's daughter, as well as the ten or twelve year old Khurram. The most authentic portraits of the princes with reliable inscriptions do not support the identification of our prince with either of Akbar's elder two sons. Khusrāu and Parviz appear with their father Jahangir in a group portrait in the British Museum from 1605-06 (McInerney, fig. 13; Rogers, fig. 8) and thereafter Khusrāu is written out of the official visual record as he rebelled against his father in that year. He has a distinctive face with a concave line from forehead to the tip of his nose. Parviz has the opposite sort of facial profile with a large Roman nose, as appears again in another group portrait in the Victoria and Albert Museum, London, circa 1611 (Stronge, fig. 87). Khurram, the future Shah Jahan, has the required profile as may be seen in both in the Dublin group portrait (McInerney, fig. 19) and in another group portrait, circa 1611, in the British Library, when he was nineteen, with his brother Parviz facing him (Losty and Roy, fig. 60). Khurram was certainly his grandfather's favourite and by 1610 was eclipsing his elder brother Parviz in his father's affections. In our painting he appears to be a young teenager, so this is possibly how he appeared around 1605. Like all Mughal group portraits, it is a composite, put together from pre-existing *charbas*.

Manohar's handling of Akbar's features in the Dublin portrait in particular is closely echoed in our portrait, but this was the prime source for many later portraits of Akbar such as that by Govardhan opening the Kevorkian Album in New York, circa 1630 (Welch, no. 9). The handling of Akbar's body in our painting is perhaps less convincing than his face, in that he seems overweight rather than compact and energetic as in







Manohar's earlier paintings of him at the same age. The painting is certainly later than the apparent age of the participants as the fashion for flowers decorating the bottom of the painting does not appear much before 1615 (see the many examples in Welch), while the handling of the incipient landscape is slightly later. All in all the painting seems to be a retrospective one done at the beginning of Shah Jahan's reign, emphasising his legitimacy as the new emperor and his direct link to his beloved grandfather, much as in the Minto Album where Akbar is shown handing the imperial crown direct to him rather than through his father Jahangir (Leach, no. 3.29).

#### The album page

This painting comes from an important album formerly in the possession of Fath Ali Shah, Qajar ruler of Persia, which was dispersed at auction by Laurin-Guilloux-Buffetaud, Hôtel Dréuot, Paris, 23 June 1982. The album contained eighteen paintings and twenty calligraphic folios including works by Manohar, Payag, Govardhan, Ali Quli Jabbadar, Muhammad Zaman and Muhammad Baqir. It was probably put together in the middle of the eighteenth century by Muhammad Baqir, who painted some of the borders with these elaborate flower studies. All of Muhammad Baqir's borders in the Paris album are dated A.H. 1178/1764-65 A.D. It is likely that the Indian works in the album were brought back to Persia after the sack of Delhi in 1739 by Nadir Shah, and in this it resembles the St. Petersburg Album, to which Muhammad Baqir also contributed some of the album border paintings in the previous decade. For Muhammad Baqir's work in the St. Petersburg Album, see Ivanov, in Hapsburg, pp. 19-32, and for those pages from the album in the Freer Gallery in Washington D.C., see Beach, pp. 122-39.

Many of the surviving folios – including this – did not appear in the Paris auction but the size of the folio, the style of border decoration and the Persian ownership indicate that it was once part of this album. Other paintings from the album are now dispersed, some are in the Aga Khan Museum Collection, Toronto (Canby, nos. 66, 110 & 111), and that of Aboulala Soudavar, (nos. 175a & b). As was often the case in royal albums, here the miniature was extended to fit into the page, with an extra painted panel above to accommodate the sky and at the bottom a blank paper panel.

#### REFERENCES

- Beach, M.C., *The Imperial Image: Paintings for the Mughal Court*, Washington, Ahmedabad, 2012
- Canby, S., *Prince, Poets and Paladins: Islamic and Indian Paintings from the Collection of Prince and Princess Sadruddin Aga Khan*, London, 1998
- Hapsburg, F. von, et al., *The St. Petersburg Muraqqa': album of Indian and Persian miniatures from the 16th through the 18th century and specimens of Persian calligraphy by Imad al-Hasani*, Milan, 1996
- Leach, L.Y., *Mughal and Other Indian Paintings in the Chester Beatty Library*, London, 1995
- Losty, J.P., and Roy, M., *Mughal India: Art, Culture and Empire – Manuscripts and Paintings in the British Library*, London, 2012
- McInerney, T., 'Manohar' in ed. P. Pal, *Master Artists of the Imperial Mughal Court*, Bombay, 1991
- Rogers, J.M., *Mughal Miniatures*, London, 1993
- Soudavar, A., *Art of the Persian Courts*, with a contribution by M.C. Beach, New York, 1992
- Stronge, S., *Painting for the Mughal Emperor: the Art of the Book 1560-1660*, London, 2002
- Welch, S.C., Schimmel A., Swietochowski, M.L. & Thackston, W.M., *The Emperor's Album: Images of Mughal India*, New York, 1987





## 4 DERVISHES IN A LANDSCAPE

### FOLIO

HEIGHT: 39 CM, 15 1/8 IN

WIDTH: 25.2 CM, 10 IN

### DRAWING

HEIGHT: 20.2 CM, 8 IN

WIDTH: 12.5 CM, 5 IN

Brush drawing in ink, laid down in an album page, circa 1650-60, decorated in gold and colour, the border signed *kar-i Ustad Mansur*

### PROVENANCE

Bernard Oger, *Art d'Orient*  
Hôtel Drôuot, Paris, 10 April 1974, lot 85

Collection of Françoise and  
Claude Bourelier, Paris, 1974-2014

### MUGHAL, 1630-40

A group of long-haired bearded Hindu ascetics is sitting round a circle under a fig tree in a rocky landscape. Some ascetics attend them while others go about their own business. Many of the ascetics have writing boards while at the front large pots of *bhang* are being handed round and consumed, others play music. In the rocky background a group of women draw water from a well which is fed by a stream issuing from an animal head in the rocks, while beyond an ascetic reverences another sitting outside a small temple.

Drawings are often embellished with more expression than finished paintings, and here the artist's confident line has each figure skilfully depicted, whether deep in conversation, playing with their dogs, preparing *bhang* or playing musical instruments. Groups of ascetics were among the most favoured subjects for Mughal drawings in the seventeenth century as they allowed the artist considerable freedom in the depiction of the human body. This freedom was eagerly explored by artists in the early seventeenth century (see Beach, no. 62; Falk and Archer, nos. 25-27, 45-46; also Losty and Roy, figs. 68-70, 76).

The piled up rocks in the background with little vignettes of activities are found in early drawings of ascetics (e.g. Falk and Archer, nos. 25-27; Losty and Roy, fig. 76), as is the artist's careful modelling of the human form, but the somewhat broad approach to faces suggests a slightly later date.

The border, with its spurious attribution to the great Mansur, appears to date from a decade or two after the drawing. Various birds and animals are depicted in gold and colours in between gold flowering plants and shrubs. Such figurative borders derive ultimately from those of Jahangir's album pages in Tehran, Berlin and elsewhere, certainly the brightly coloured birds flying among gold plants. The larger animals, birds and rocks seem to have been drawn first and surrounded by a dark brown penumbra. Only then were the gold plants and arabesques brushed in, since they cover the dark streaks. For other borders painted in a similar manner, perhaps slightly earlier, see Losty, nos. 1H and 1J.

### REFERENCES

Beach, M.C., *The Grand Mogol*, Williamstown, 1978

Falk, T., and Archer, M., *Indian Miniatures in the India Office Library*, London, 1981

Losty, J.P., *A Prince's Eye: Imperial Mughal Paintings from a Princely Collection; Art from the Indian Courts*, Francesca Galloway, London, 2013

Losty, J.P., and Roy, M., *Mughal India: Art, Culture and Empire – Manuscripts and Paintings in the British Library*, London, 2012







## 5 TWO HOLYMEN IN A LANDSCAPE WITH BOY ATTENDANTS

### PAINTING

HEIGHT: 19.9 CM, 7 7/8 IN

WIDTH: 7 CM, 2 3/4 IN

Brush drawing with wash (below), opaque pigments with gold (above) on paper

### PROVENANCE

Private collection, England, circa 1985-2015

### DECCAN, CIRCA 1650

Two holymen sit beneath a tree in a rocky landscape smoking *bhang* while two boyish acolytes prepare the mixture. A bearded ascetic naked to the waist with a *lungi* round his lower half sits cross-legged under a tree holding the long pipe of his hookah, his position supported by a meditation band (*yogapatta*). The other ascetic dressed in a blue robe sits drawn up into himself on a tiger skin and obviously the *bhang* has elevated him to a higher plane. Two boys dressed in skirt and cloak assist in the preparations, one attending to the hookah, the other tending the fire beneath a pot in which the liquid *bhang* is being prepared. The lower half of the composition is simply brushed in and some washes of colour added. The background is finely painted with a stream running across the composition with a purple landscape rising to jagged piles of rocks, trees sprouting from the profile of the rocks, silhouetted against a golden sky with a flock of birds in flight. A small house and a pavilion with look-out post below a grove of coconut palms are visible at upper right, a diminutive long-haired holyman perches on a rock at upper left and below him are two buffalo.

This beautiful landscape is obviously Deccani where the fashion for gold skies lingered well into the seventeenth century, long after it had disappeared from Mughal painting (cf. Zebrowski, pls. XIV, XVII, etc.). Also distinctively Deccani is the way the trees are painted in solid clumps of colour lighter in the centre and darkening towards the edges. The subject is an ubiquitous one among Indian drawings of the seventeenth century – see Beach, no. 62 for a drawing, circa 1630, from an album of Shah Jahan.

### REFERENCES

Beach, M.C., *The Grand Mogol*, Williamstown, 1978

Zebrowski, M., *Deccani Painting*, London and Los Angeles, 1983









## 6 SHAH 'ABBAS II OF PERSIA MEETING AN INDIAN PRINCE

### FOLIO

HEIGHT: 18.4 CM, 7 ¼ IN  
WIDTH: 26.7 CM, 10 ½ IN

### DRAWING

HEIGHT: 9.5 CM, 3 ¾ IN  
WIDTH: 18.6 CM, 7 ¼ IN

Brush drawing in ink heightened in colours and gold on paper, laid down in an album page with blue inner margin and outer margin of marbled paper

### INSCRIPTIONS

Inscribed by the artist in an unpainted cartouche in Persian:  
*baba gereft cho gardid shaikh  
'abbasi, sanna 1065*

“It (or he) achieved worth because he became Shaiykh ‘Abbasi,” i.e., he, or his work, gained value because his patron Shah ‘Abbas II had permitted him to use the *nisba* ‘Abbasi

### PROVENANCE

Private collection, France, 1980s–90s  
Private collection, U.S.A.

**SIGNED BY SHAIKH 'ABBASI  
PERSIA, DATED A.H. 1065 / 1654–55 A.D.**

Several versions of this drawing exist, all almost identical and all inscribed with the artist's name and the same date. One was sold at Boisgirard, Paris, in 2009; a second was offered at auction in London circa 2006, a third is in the Rietberg Museum, Zürich, and the fourth version is now in a private Swiss collection, see Losty, pp. 14–15, no. 6. The Rietberg version has only three figures behind the Shah and two behind his visitor, while the other four versions have five figures behind the Shah and four behind his visitor, a difference that might argue for the Rietberg version being the earliest. In our drawing the figures are arranged symmetrically in a landscape divided by a central tree. To the left Shah ‘Abbas II kneels in distinctive Safavid brocade turban and tunic, with quiver and arrows, sword and dagger, attended by five young princes holding a sword, dagger, flask and cup. Four of them wear their hair in fashionable long ringlets in front of their ears. The Shah is offering a cup of wine to the darker-complexioned Indian who raises his hand to his head in salutation. He kneels before the Shah wearing an Indian type of *jama* and a *patka* or cummerbund with floral ends round his waist into which is tucked his jewelled dagger, with ropes of large pearls round his neck and wound round his turban. Four attendants watch keenly from behind, one bearded, carrying the prince's sword, a flask, a staff and a bowl.

Whilst the identity of Shah ‘Abbas II (b. 1633, reg. 1642–66) is not in question, that of his visitor is uncertain. The distinctly Deccani hilt to his dagger suggests he is meant to be from the Deccan. If the drawing records an actual event, then the visitor would seem from his ropes of pearls to be a prince. There is however no record of any such visit by a prince from the Deccan to Isfahan. A Persian embassy, however, did in fact visit the Deccan in the 1650s and it may be that a Golconda embassy was sent by return to Isfahan. Yet again no mere ambassador would wear such elaborate necklaces. It must therefore be assumed that the Shah's visitor is meant to be a Deccani Sultan, but with his appearance based on limited personal knowledge of his physiognomy.

Sheila Canby is of the opinion (private communication) that Shaikh ‘Abbasi is basing his work on the earlier ambassadorial encounter between the Safavids and the Mughals, depicting the meeting of Shah ‘Abbas I with Khan ‘Alam, the Mughal ambassador, which took place in 1618 and was painted by Riza-yi ‘Abbasi and Bishandas (see Canby, nos. 19–21). Shaikh ‘Abbasi has transformed a portrait of Shah ‘Abbas I into either a portrait of Shah ‘Abbas II or at least a picture in which all the figures are dressed in the style of the mid-seventeenth century. Nonetheless, the pose of the Shah and the Indian prince, the offering of the wine cup and the presence of the attendants all point to the earlier versions by Indian artists, both from the Deccan and the Mughal court, based on the version by Bishandas. The influence of Shaikh ‘Abbasi's style on later Golconda drawing is undeniable; see Zebrowski, figs. 164–68.

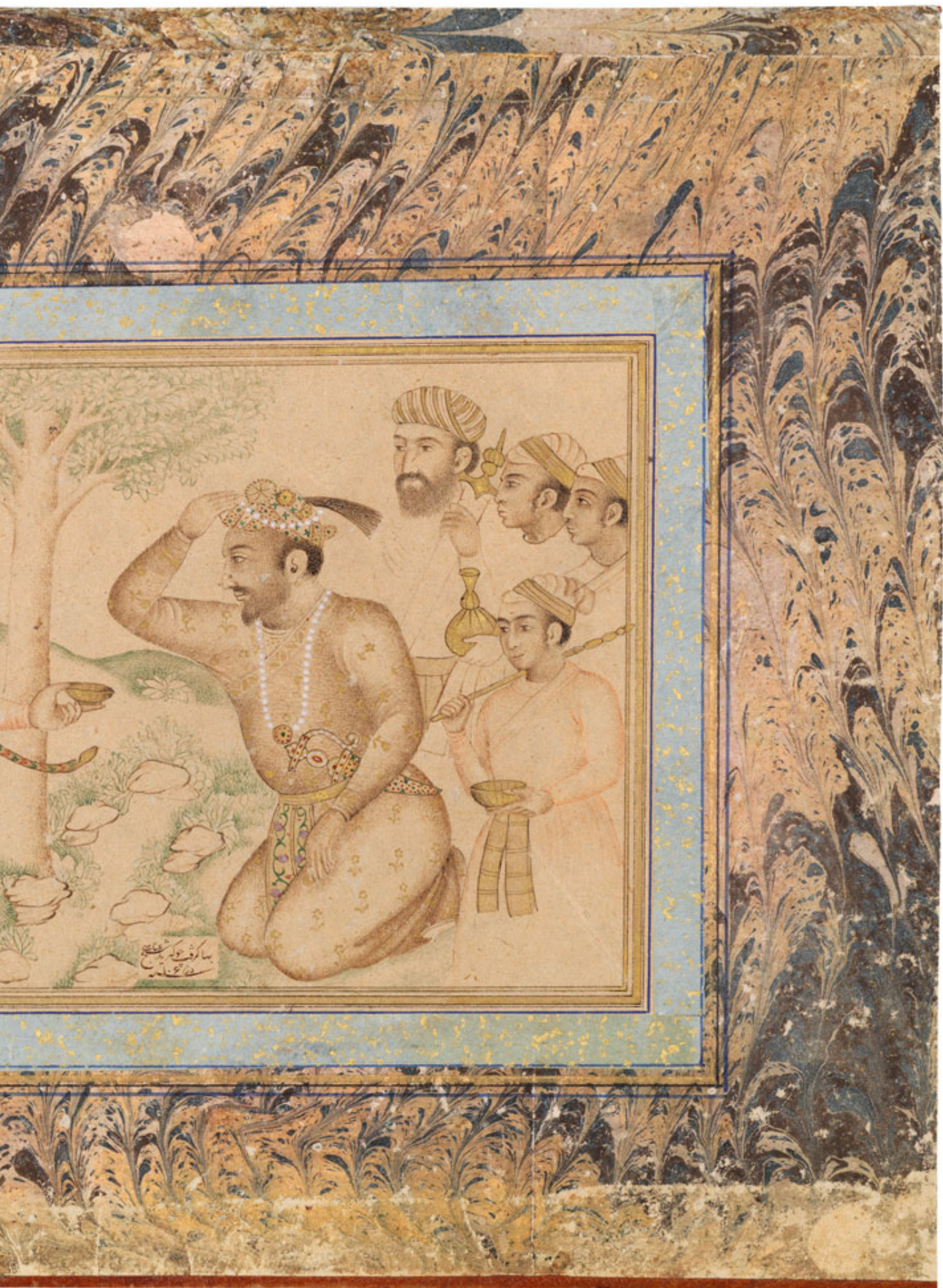
### REFERENCES

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Losty, J.P., *Indian Painting 1580–1850*, New York, Oliver Forge and Brendan Lynch Ltd., London, 2013  
Zebrowski, M., *Deccani Painting*, London and Los Angeles, 1983









بنا کرد و در آنجا  
سجده نمود



## 7 A LADY AT HER TOILETTE

### PAINTING

HEIGHT: 8.9 CM, 3 ½ IN

WIDTH: 13.2 CM, 5 ⅛ IN

Opaque pigments and gold on paper

### PROVENANCE

Galerie Marco Polo, Paris, 1978

Collection of Françoise and  
Claude Bourelier, Paris, 1978-2014

### PUBLISHED

Dallapiccola, A.L., *Princesses et Courtisanes  
à travers les miniatures indiennes*,  
Paris, 1978, p. 51, no. 37, illustrated in  
colour on front cover

### DECCAN, CIRCA 1700

A young woman sits on a rock in a pool with her right foot resting on a smaller rock and her left leg crossed over it. She wears just a transparent petticoat. Loose hair streams down her back and hangs over her shoulders. Two of her companions hold up a cloth behind her head while two more bring a flask and a cup and a *pandan*. All wear their hair loose. The companions have discarded their over-garment and appear in just bodice and *paijama* pulled up round the calf to avoid its getting wet. They are secured by a fairly short *patka*. The bather seems to be deep in thought with her head to one side and her left hand idly fingering her necklace, but perhaps she is just looking coquettishly at someone approaching, for two of the companions are looking in the same direction.

The painting seems based on the fantasy world created by such artists as Rahim Deccani in the 1660-70s (Zebrowski, figs. 169-76), in which young princes sport in paradisaical gardens with fair maidens. The style of course has hardened so that faces and eyes are more boldly outlined in heads that are slightly too large for their bodies, in a manner that became more prevalent early in the next century (*ibid.*, figs. 217, 221), but the treatment of the landscape with lilac rocks softly edged in green precludes too late a date.

### REFERENCES

Zebrowski, M., *Deccani Painting*, London and Los Angeles, 1983





## ALBUM PAGE

HEIGHT: 20.8 CM, 8 1/8 IN

WIDTH: 15.8 CM, 6 1/4 IN

## PAINTING

HEIGHT: 15.8 CM, 6 1/4 IN

WIDTH: 10.8 CM, 4 1/4 IN

Opaque pigments and gold  
on paper, orange border

## INSCRIPTIONS

Inscribed on the border in *takri*:  
*Sri Raja Amar Singh / 122*, and translated wrongly  
below: *Sree Rudra Amar Singh*

## PROVENANCE

Maggs Bros., London, 1970  
Collection of George Sheridan (1923-2008)  
Deia, Spain, 1970-2008

## PUBLISHED

*Maggs Bros. Bulletin*, no.17, vol.V, part 2  
London, 1970, no.91 (monochrome illustration)

## MANKOT, 1700-25

In this portrait an old courtier wearing a white *jama* and a turban with white and purple stripes stands right up against the picture plane on a chocolate background. His *patka* is quite short and ends with stylised flower borders. A shield hangs from his shoulder, a sword is attached to his belt while he holds another upright in front of him, and a *katar* is stuck through his belt.

He wears an old-fashioned type of *jama* and *patka* current in the seventeenth century and a large Mughal type of turban, suggesting that this is an early eighteenth century portrait of a person of significance some decades earlier. Mankot artists made a speciality, as Archer remarks (vol.1, p. 376), of painting portraits not only of their own princes, courtiers and notables but also of those of other states. Raja Amar Singh is not a name that crops up in the Hills until the nineteenth century, but the high number in the inscription suggests that this is part of a large series that might have featured Rajput rulers from the plains as well.

## REFERENCES

Archer, W.G., *Indian Paintings from the Punjab Hills*, London, New York and Delhi, 1973







## 9 A PRINCE STANDING HOLDING A LOTUS

### FOLIO

HEIGHT: 19.8 CM, 7 ¾ IN

WIDTH: 16.2 CM, 6 ⅝ IN

### PAINTING

HEIGHT: 17 CM, 6 ¾ IN

WIDTH: 13.2 CM, 5 ¼ IN

Opaque pigments and gold on paper

### PROVENANCE

Sotheby's, *Fine Oriental Manuscripts and Miniatures*, London, 22-23 May 1986, lot 105

Spink & Son, London, April 1994

Collection of Professor John L. Enos (1924-2013)  
Oxford, 1994-2013

### MANKOT, CIRCA 1700

A prince wearing Saiva sectarian marks and dressed in a long white *jama* stands holding a lotus bud. He wears a purple and gold *patka* with Shahjahani type floral ends with another *patka* over it, no doubt to help secure his sword scabbard and his *katar*. An unusual white band of cloth with red stripes is wound round the whole cummerbund perhaps to help keep the *katar* in place. The lappets securing his *jama* on his left side are unusually long and hang below his hips. His purple turban is secured with a wide brocade band and he has an eagle feather as an aigrette. The artist has added a blue-green mound with green plants below his feet but he does not stand upon it. Rather he floats against a dark chocolate background colour shading into a sky band at the top.

Mankot artists made a speciality - as Archer remarks (vol.1, p. 376) - of painting portraits not only of their own princes, courtiers and notables but also of those of other states. The portrait is of fine quality and the artist has spent a lot of time on the details of the face in particular. The prince appears to be fairly young and although he is sporting a good size moustache, his chin and his cheeks still have what appears to be downy fluff on them. Under his wonderfully arched eyebrow his eyelashes are carefully depicted. While one long lappet with a coloured fringe is often seen in these early portraits, two such lappets as here are not. Another unusual feature of his attire is the extra band wound round his cummerbund that seems to occur only in fairly early portraits from Mankot, such as that of Raja Mahipat Dev, circa 1670 (*ibid.*, Mankot no. 8; Goswamy and Fischer, no. 36); Raja Kirpal Dev of Bahu, circa 1660-80 (Archer, Mankot no. 4); and the courtier who is either Meju or painted by Meju (*ibid.*, Mankot no. 15; Goswamy and Fischer, fig. 31). This would seem to place our painting firmly in Mankot, a Vaishnava state, but where Saiva practices also took place. Mahipat Dev in the above mentioned portrait is faced by a Saiva courtier. It is not at the moment possible to identify the subject of our portrait, but he might be intended for the young Raja Kirpal Pal of Basohli (reg. circa 1678-93), although other Mankot portraits of this ruler do not show these peculiarities of dress (Archer, Mankot 10 and 16).

### REFERENCES

Archer, W.G., *Indian Paintings from the Punjab Hills*, London, New York and Delhi, 1973  
Goswamy, B.N., and Fischer, E., *Pahari Masters: Court Painters of Northern India*, Zürich, 1992

## 10 PORTRAIT OF A MUGHAL PRINCE PERHAPS 'AZIM AL-SHAN

### FOLIO

HEIGHT: 38 CM, 15 IN  
WIDTH: 26.7 CM, 10½ IN

### PAINTING

HEIGHT: 17.9 CM, 7 IN  
WIDTH: 11 CM, 4¼ IN

Opaque pigments and gold on paper,  
laid down in an album page with inner  
blue and cream borders and an outer  
border of gold stylised rosettes on cream

### PROVENANCE

Galerie Samong AG, Zürich, 1988  
Vögtlin Collection, Bottmingen  
Switzerland, 1988-2014

### MUGHAL, CIRCA 1700

The prince stands facing left and holding a *sarpech* in his right hand and the hilt of a sword in his left hand. He wears a white *jama* sprigged with small stylised leaves and with a wide gold brocade upper hem. It is secured by a brocade *patka* with floral ends into which a *katar* has been stuck. A brocade turban secured by a gold band and with a *sarpech* holding a black eagle feather completes his ensemble. The ground is indicated in broad washes of green with tall vertical poppies emerging on the low horizon line.

His nimbus suggests that he is of imperial stature, but there were numerous princes who claimed the throne from the end of Shah Jahan's reign onwards, and identification of all of them is problematical without reliable inscriptions. The profile is not right for it to be a later portrait of the obvious candidate among Shah Jahan's sons, i.e. Murad Baksh (cf. an attributed portrait of circa 1655 in the Cleveland Museum, Leach, no. 29), while the *jama* is also a little longer than that normally seen in the mid-century. Nor does it seem to be one of Aurangzeb's sons, such as Mu'azzam Shah the eventual victor in the fratricidal war of 1707, afterwards Bahadur Shah I, or A'zam Shah, who is normally distinguished by a chin beard (Losty and Roy, figs. 96-98), so the conclusion would seem to be that it is one of the next generation of princes, many of whom claimed the throne in 1712. Although the portrait does not really resemble any of the Mughal portraits of these princes, there is a distinct resemblance to a Kishangarh portrait thought to be of 'Azim al-Shan, Bahadur Shah's younger son who had himself crowned emperor in 1707, before being killed by his elder brother Mu'azzam. In this portrait by a Mughal artist at Kishangarh he stands before his father Bahadur Shah on a terrace (McInerney, fig. 9), nimbate, and lacking the three curls to his sideburns that otherwise distinguish this prince from others very similar (Losty and Roy, fig. 100). The Kishangarh connection would be established through his mother, Bahadur Shah's wife Amrit Bai, the daughter of Raja Rup Singh of Kishangarh, who returned to Kishangarh after the death of Bahadur Shah. This Kishangarh portrait must be based on a portrait very similar to ours.

### REFERENCES

- Leach, L.Y., *Indian Miniature Paintings and Drawings: the Cleveland Museum of Art Catalogue of Oriental Art, Part One*, Cleveland, 1986  
Losty, J.P., and Roy, M., *Mughal India: Art, Culture and Empire – Manuscripts and Paintings in the British Library*, London, 2012  
McInerney, T., 'Dalchand', in Beach, M.C., Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*, Zürich, 2011, pp. 563-78





## PAINTING

HEIGHT: 23.5 CM, 9¼ IN

WIDTH: 16.2 CM, 6⅝ IN

Opaque pigments with silver  
and gold leaf on paper

## PROVENANCE

Sotheby's

*Fine Oriental Miniatures and Manuscripts*

London, 20 July 1977, lot 42

Collection of Françoise and  
Claude Bourelier, Paris, 1977-2014

GOLCONDA STYLE IN NORTHERN DECCAN  
PERHAPS AURANGABAD, 1700-25

Krishna attired as a prince is riding an elephant composed of nine young women. Some are in dance poses and others play musical instruments including a *tambura*, *sarangi*, double-ended drum and unusually a bagpipe. Krishna here is a powerfully built young prince, rather than the boy who played with the *gopis*' affections in the woods of Brindaban. He is wearing a gold crown with a peacock-tail finial with a dependent tail piece that covers the back of his neck and his shoulder. This latter feature is found in two representations of Krishna in a small set of northern Deccani *Rasikapriya* paintings in the British Library, tentatively dated 1720-30 (Add.21475, ff. 4 and 8, see Losty), where Krishna wears a tall conical crown typical of southern India, see also Falk and Archer, no. 427(iv). The crown in our painting with its peacock finial suggests influence from Rajput court styles, indicating perhaps a provenance in Aurangabad where Rajput nobles were still serving in the Mughal armies in the Deccan.

The women wear a bodice and either a *dhori* or a sari pulled between their legs in the north Deccan fashion and up over their shoulders. The ground is simply a strip of dark green-blue with sprays of flowers in front of it. The bold outlining of faces, eyes and heads slightly too large for their bodies suggest a date early in the eighteenth century (cf. Zebrowski, figs. 217, 221). The liberal use of gold and silver leaf suggests influence from the southern Hindu icon-painting schools such as Tanjore. The Golconda/Hyderabad style spread throughout the Deccan and southern India into Hindu court styles in ways which are as yet little explored. Hindu paintings in early versions of styles such as ours are keys to eventually determine the process of transmission.

Whatever their original meaning, by this time such composite images had become vehicles for artists throughout India to exhibit their skill. Another example of a composite elephant from the Deccan is an early Bijapuri painting, circa 1600, of a prince riding an elephant composed of animals and figures in the Chester Beatty Library (Leach, no. 9.670). A composite horse from Golconda filled with demons and animals is in Berlin (Zebrowski, fig. 135). For a study of the genre with further examples and references, see del Bonta, pp. 69-82.

## REFERENCES

- Del Bonta, R., 'Reinventing Nature: Mughal Composite Animal Paintings' in *Flora and Fauna in Mughal Art*, ed. S.P. Verma, Mumbai, 1999
- Falk, T., and Archer, M., *Indian Miniatures in the India Office Library*, London, 1981
- Leach, L.Y., *Mughal and Other Indian Paintings in the Chester Beatty Library*, London, 1995
- Losty, J.P., 'An Album of Maratha and Deccani Paintings – Add. 21475, part 2', see <http://britishlibrary.typepad.co.uk/asian-and-african/2014/06/an-album-of-maratha-and-deccani-paintings-add21475-part-2.html>
- Zebrowski, M., *Deccani Painting*, London and Los Angeles, 1983











## FOLIO

HEIGHT: 45 CM, 17 ¾ IN  
WIDTH: 32.5 CM, 12 ¾ IN

## PAINTING

HEIGHT: 19.5 CM, 7 ⅝ IN  
WIDTH: 12 CM, 4 ¾ IN

Opaque pigments and gold on paper, laid down in an album page with stylised floral motifs on a gold ground, a stylised rose motif on the verso

## INSCRIPTIONS

Inscribed at lower right corner in Persian:  
*'amal-i Bhavanidas*  
'work of Bhavanidas'

## PROVENANCE

Claude Boisgirard et Axel de Heeckeren  
*Arts d'Extrême-Orient*  
Hôtel Drouot, Paris, 15 June 1977, lot 295

Collection of Françoise and Claude  
Bourelrier, Paris, 1977-2014

## SIGNED BY THE ARTIST BHAVANIDAS

## MUGHAL STYLE AT KISHANGARH, CIRCA 1720

The Mughal Emperor Farrukhsiiyar (r. 1713-19) claimed the throne through the incompetence of his uncle the Emperor Jahandar Shah (r. 1712-13), who was the victor when the various sons of Bahadur Shah fought for the succession in 1707, but thereafter gave himself up to debauchery. Farrukhsiiyar was the son of one of the brothers then defeated and killed, 'Azim al-Shan, and relied on the support of the powerful Sayyid brothers Husain 'Ali Khan and 'Abdallah Khan to be able to march on Delhi and claim victory. Jahandar Shah was strangled and his body thrown from the walls of the Red Fort. Farrukhsiiyar met a similar fate when he neglected the Sayyid brothers and they placed on the throne Muhammad Shah, the son of another of the brothers defeated and killed in 1707.

After the dearth of imperial painting in the later part of Aurangzeb's reign, Bahadur Shah and especially Farrukhsiiyar began a revival of patronage of a court studio in Delhi. After the restraint of the seventeenth century court style, that associated with Farrukhsiiyar is rather different, favouring an opulent style that borders on vulgarity. Here the emperor stands holding a fly-whisk and the hilt of a sword, clad in a long gold *jama* sprigged with blue irises, a gold brocade *patka*, a red and gold turban and a thin *dupatta* wound round his body in the Deccani manner. Every part of him is bejewelled from his turban to his boots: either ropes of pearls or gems set into rings, belt, boots and sword-scabbard. A large aureole surrounds his head. He is standing on a path dividing a lotus pond from a border of clumps of white flowers.

The artists Chitarman II (see McNerney, pp. 547-62) and Bhavanidas (see Haidar, pp. 531-46) led the revival of the painting studio in the reigns of Bahadur Shah and Farrukhsiiyar. This rare signed work by Bhavanidas - Haidar lists only seven such signed works - seems to have been done immediately after his move to Kishangarh in 1719. The wonderfully curvaceous eyebrow seems a foretaste of the arching forms associated with Kishangarh painting in the next generation of artists. The bands formed by the lotus pool, terrace and stylised bunches of flowers seem an adaptation by the artist to the non-naturalistic taste favoured by Rajput patrons, as are the gold streaks in the sky.

Various contemporary portraits of Farrukhsiiyar survive, two in the British Library comprise one standing, the other with one of the Sayyid brothers (Falk and Archer, no. 155; Losty and Roy, fig. 103). In Berlin, he is depicted enthroned (Weber, no. 28), and on horseback (Hickmann and Enderlein, pl. 55), while McNerney (fig. 3) attributes to Chitarman another equestrian portrait. Other portraits are in the David Collection and in the Victoria & Albert Museum, London (*ibid.*, figs. 2 and 4).

## REFERENCES

- Falk, T., and Archer, M., *Indian Miniatures in the India Office Library*, London, 1981  
Haidar, N., 'Bhavanidas', in Beach, M.C., Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*, Zürich, 2011  
Hickmann, R., and V. Enderlein, *Indische Albumblätter, Miniaturen und Kalligraphien aus der Zeit der Moghul-Kaiser*, Leipzig, 1979  
Losty, J.P., and Roy, M., *Mughal India: Art, Culture and Empire – Manuscripts and Paintings in the British Library*, London, 2012  
McNerney, T., 'Chitarman (Kalyan Das)', in Beach, M.C., Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*, Zürich, 2011  
Weber, Rolf, *Porträts und historische Darstellungen in der Miniaturensammlung des Museums für Indische Kunst Berlin*, Berlin, 1982

## FOLIO

HEIGHT: 30.4 CM, 12 IN

WIDTH: 19.2 CM, 7 ½ IN

## PAINTING

HEIGHT: 23.9 CM, 9 ⅜ IN

WIDTH: 12.5 CM, 5 IN

Opaque pigments and gold on paper

## INSCRIPTIONS

Inscribed on broad red border in *nagari*:*Gorakhnath ki sabi*

‘portrait of Gorakhnath’

## PROVENANCE

Collection of Sangram Singh of Nawalgarh

Christie's, *Important Indian Miniatures*

London, 6 July 1978, lot 145

Galerie Marco Polo, Paris, 1978

Claude Boisgirard, *Arts d'Orient*, Hôtel

Drôut, Paris, 25 September 1997, lot 226

Collection of Françoise and Claude Bourelrier

Paris, 1997–2014

## SOUTH RAJASTHAN, 1720–30

An ascetic, nearly naked apart from his loincloth and a *dupatta* twisted around his body, is advancing towards a lotus lake carrying his staff and his food bag. Ducks swim around among lotuses and a gnarled tree trunk dominates the right side of the composition. Its naturalism contrasts with the otherwise flat rendition of the landscape scattered with stylised red flowers. The inscription above identifies him with the famous yogi Gorakhnath, who lived about a thousand years ago and was the first to systematise the *Hatha Yoga* tradition. He was the founder of the sect of Nath yogis.

The gnarled tree on the right is clearly derived from a more naturalistic European source like that seen beside the stock *firangi* figures in Mewar paintings of the early eighteenth century, after the visit of J.J. Ketelaar in 1711 (Topsfield 1980, no. 70, 2, see also Topsfield 1984/85, pp. 350–67). Ketelaar obviously brought European prints in his baggage and Mewar artists made use of them. Other aspects of the painting such as the lotus lake and duck and the high round horizon recall Bundi painting, and the ascetic himself possibly Sirohi. A Bundi picture of 1750–75 based on a Dutch print, formerly in the Ehrenfeld Collection, may be relevant (Ehnbom, no. 61), demonstrating that European prints influenced Rajasthani schools other than Mewar at this time.

## REFERENCES

Ehnbom, D., *Indian Miniatures: the Ehrenfeld Collection*, New York, 1985Topsfield, A., *Paintings from Rajasthan in the National Gallery of Victoria*, Melbourne, 1980Topsfield, A., ‘Ketelaar’s Embassy and the Farangi theme in the art of Udaipur’ in *Oriental Art*, vol. xxx, 1984/85



॥ गोरक्षनाथ की सबी











## FOLIO

HEIGHT: 33.3 CM, 13 1/8 IN

WIDTH: 27.5 CM, 10 7/8 IN

## PAINTING

HEIGHT: 32 CM, 12 5/8 IN

WIDTH: 26.2 CM, 10 1/4 IN

Opaque pigments and  
gold on paper

## PROVENANCE

Christie's, *Art of the Islamic  
and Indian Worlds*, London  
8 April 2008, lot 296

## KISHANGARH OR JODHPUR, 1720-40

The mounted warrior, firmly in control of his rearing bay horse, is clad in a coat of mail over his *jama* and also wears vambraces on his arms, a breastplate and a mail helmet with ear-flaps and plume with a rich brocade cloth wound round it. He carries a spear over his shoulder and is further armed with sword, *katar*, two quivers of arrows and a bow. The horse wears an armoured chamfron to protect his face and no doubt other armour under the elaborately decorated floral caparison that covers its neck and body. An attendant precedes him on foot carrying what seems to be the baton for a flywhisk of which the plumes have disappeared. The background is plain green with some indications of grass below. The darkly serious young warrior contrasted with the gaily caparisoned horse makes for an attractive composition.

Such equestrian portraits were quite common in the Aurangzeb period. For a very similar composition in the Johnson Collection in the British Library, showing a nimbate Aurangzeb on a rearing horse set against a plain green ground, see Falk and Archer, no. 114 (also Crill and Jariwala, no. 29). Closer still to our composition in the same collection is another mailed rider with plumed helmet on a rearing horse covered with a similar floral caparison and preceded by a *chowrie*-bearing attendant, although this appears to be a Mughal original of circa 1680 (Falk and Archer, no. 115). The modelling of clothing in broad stripes in our painting and the lack of detailing suggest that this is a Rajasthani version of a Mughal original. Kishangarh or Jodhpur are very likely candidates, as Mughal artists such as Bhavanidas and Dalchand are known to have worked there (see the portrait of the Emperor Farrukhsiyar painted by Bhavanidas, pp. 20-21, no.11). Portraits of the Emperors Bahadur Shah and Muhammad Shah are attributed to Dalchand at Kishangarh and Jodhpur in the 1720s and 1730s, see McNerney, pp. 563-78, figs. 9 and 10. For other portraits of Mughal emperors done or added to at Kishangarh, see Losty, no. 31 (of Aurangzeb) and *ibid.*, no. 13 of Bahadur Shah (also Ehnbohm, no. 28).

## REFERENCES

- Crill, R., and Jariwala, K., ed., *The Indian Portrait 1560-1860*, London, 2010  
Ehnbohm, D., *Indian Miniatures: the Ehrenfeld Collection*, New York, 1985  
Falk, T., and Archer, M., *Indian Miniatures in the India Office Library*, London, 1981  
Losty, J.P., *Paintings from the Royal Courts of India*, New York, Francesca Galloway, London, 2008  
McNerney, T., 'Dalchand', in Beach, M.C., Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*, Zürich, 2011

## FOLIO

HEIGHT: 30 CM, 11½ IN

WIDTH: 21 CM, 8¼ IN

## PAINTING

HEIGHT: 23 CM, 9 IN

WIDTH: 16.5 CM, 6½ IN

Opaque pigments and gold and silver on paper, laid down in an album page with buff borders, and on the reverse a stylised iris arrangement with bees, a jackal and a cock

## INSCRIPTIONS

Inscribed above in Persian with the fanciful description:

*padshahzadi-ye dara shikuh*

“Royal daughter (*padshahzadi*) of Dara Shikuh”

and numbered 57

Inscribed on the reverse in Urdu:

*kali sosan*

“black iris” and numbered 58

## PROVENANCE

Album put together in Lucknow in the 1780s

Sir Thomas Phillipps (1792-1872), ms. 26074

Sotheby's, *Bibliotheca Phillippica*, part IV

London, 26 November 1968, lot 332

Collection of Françoise and

Claude Bourelrier, Paris

## MUGHAL, 1730-40

A lady dressed in brilliant green *paijama* with a long brocade *patka* hanging from the waistband, a diaphanous *peshwaj* and an orange turban from under which her hair hangs loosely, is reclining against silver brocade cushions on a yellow rug laid out on a terrace. She is listening to two female musicians playing the *tambura* and what appears to be a double-ended drum covered in brocade, while an attendant brings a bowl of fruit. A white awning decorated with stylised clouds covers them. Everything the lady could possibly want is waiting for her on the rug – flowers and garlands to refresh her, betel chews in a gem-encrusted *pandan* and others already prepared on the rug, a spittoon, fruit and a gem-set gold flask of wine with a cup. The scene is set at night, perhaps a lake would be visible in daylight behind the elegantly foliate balustrade, while white clouds scud above the awning partially covering the moon.

Ladies amusing themselves on terraces became one of the standard compositions of Mughal artists in the eighteenth century. Artists such as Anup Chattar (Losty and Roy, fig. 123) and Dalchand (McInerney, pp. 563-78, fig. 1) laid the groundwork early in the century and many other artists copied their images or made variations on them. Our artist has paid great attention to the principal lady with a crisply defined portrait and outline and played interesting geometrical games with her clothes as all the many gold lines of hems and folds converge on her navel. He has paid less attention to her companions on the terrace and also to the configuration of the poles that support that canopy, so that one seems to go behind the cushions before emerging again in the foreground.

## REFERENCES

- Losty, J.P., and Roy, M., *Mughal India: Art, Culture and Empire – Manuscripts and Paintings in the British Library*, London, 2012  
 McInerney, T., ‘Dalchand’, in Beach, M.C., Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*, Zürich, 2011













## 16 A LADY AT HER TOILETTE

### FOLIO

HEIGHT: 19 CM, 7 ½ IN  
WIDTH: 27 CM, 10 ⅜ IN

### PAINTING

HEIGHT: 16.5 CM, 6 ½ IN  
WIDTH: 23.5 CM, 9 ¼ IN

Opaque pigments and gold on paper, the jewellery encrusted with beetle cases

### PROVENANCE

Sotheby Parke Bernet, *Fine Oriental Miniatures, Manuscripts and Islamic Works of Art*  
New York, 14 December 1979, lot 215

Ader Picard Tajan, *Miniatures Orientales*,  
Hôtel Drôuot, Paris, 10 December 1982, lot 36

Collection of Françoise and Claude Bourelier,  
Paris, 1982-2014

### BASOHLI, 1735-40

A lady naked save for a diaphanous drape stands on a little platform looking at herself in a mirror held by one attendant, while another kneels at her feet about to attach an anklet. The lady's legs are elegantly crossed and her left hand gesture is presumably meant to signify her instruction to the maid holding the mirror, though it seems also something of an approving gesture at her image in the mirror. Her drape hangs elegantly over her left arm and spools in a graceful swirl behind her feet. The two attendants are clad in skirt and bodice and wear their *orbni* gathered as saris: the artist unusually shows the sari beginning at the back where it must be tucked into the skirt before being gathered into folds at the front and then pulled over shoulders and head. As usual in early Basohli painting, large green jewels are represented by brilliant green beetle cases. Two trees and a flowering shrub stand on the right and the whole is set against a solid red ground with a strip of blue sky at the top. There is a plain yellow border.

The artist's conceptual style epitomises the elegance and drama of the third phase of the Basohli court idiom before it yielded to the more naturalistic idiom imported from Guler. It follows on from Manaku's famous *Gitagovinda* set from Basohli of 1730-35, divided between the Lahore and Chandigarh Museums (Archer, Basohli 18, (i-vii); Aijazuddin, Basohli 4, I (xxxvi), and Goswamy and Fischer, nos. 100-104), but with significant examples in many other public and private collections. Archer argues that Manaku was assisted by another artist - cf. the female figures in Archer, no. 18 (vii) with their slightly straighter upper eye line. The ladies in that series are clad exactly as in our painting.

The artist is perhaps slightly old-fashioned and not too sure about Manaku's innovations. He sets the whole scene against a plain red background without the landscape at the bottom - save for some flowering plants - that is found throughout the *Gitagovinda* series, but he is unwilling to let the figures float against the background as in the earlier manner, so puts them at the bottom right up against the picture plane. He also unusually uses a yellow border as against the usual red, but this is also found in earlier Basohli painting (Archer, Basohli 12).

### REFERENCES

- Archer, W.G., *Indian Paintings from the Punjab Hills*, London, New York and Delhi, 1973  
Aijazuddin, F. S., *Pahari Paintings and Sikh Portraits in the Lahore Museum*, London, 1977  
Goswamy, B.N., and Fischer, E., *Pahari Masters: Court Painters of Northern India*, Zürich, 1992









## FOLIO

HEIGHT: 22 CM, 8 7/8 IN  
 WIDTH: 15.6 CM, 6 1/8 IN

## PAINTING

HEIGHT: 16 CM, 6 1/4 IN  
 WIDTH: 10.5 CM, 4 1/8 IN

Opaque pigments with gold on paper

## PROVENANCE

Private collection, Chamba, 1960s  
 Collection of Xavier Guerrand-Hermès, Paris

## PUBLISHED

Randhawa, M.S., *Kangra Paintings on Love*,  
 New Delhi, 1962, fig. 67

## GULER, 1760-70

The lady, obviously a neglected *nayika* or literary heroine, stands pensively, her thoughts concentrated on her absent beloved. Dressed in orange *paijama* and a white transparent *peshwaj* with another white *orbni* over all, she stands with one hand on her hip and another bent towards her mouth, with her head down looking at a pair of turtle doves. She stands on a white terrace with beyond a gold sky leading into orange streaked clouds above.

The symbolism is obvious for the lonely lady and the pair of doves. She is a *virahini*, one whose lover is away, and according to Keshav Das's *Rasika Priya*, the *virahini* can exhibit ten separate stages or states of longing in this condition. Without an accompanying text, it is not possible to be certain, but our *virahini* is either reminiscing on her lover (*smrti*) or else recalling his qualities (*guna-kathana*). See Randhawa, chapter VIII.

The portrait is couched in the idiom of early Guler portraits with a gold background and sky brightly coloured in streaks, the latter introduced into Guler painting from the studio of Muhammad Shah. See for instance the portraits of Nawab Muin al-Mulk, Mughal Governor of Punjab, in the Mehta Collection, Ahmadabad, and of Raja Dalip Singh of Guler, in the Habighorst Collection (both circa 1740-45, reproduced Dehejia and Sharma, p. 11). For another slightly earlier Guler study of the neglected heroine, in similar vein to ours, standing against a gold ground, see Losty, no. 20.

## REFERENCES

- Dehejia, H. V. and Sharma, V., *Pahari Paintings of an Ancient Romance: the Love Story of Usha and Anirudda*, New Delhi, 2011  
 Losty, J.P., *Indian Painting 1580-1850*, New York, Oliver Forge and Brendan Lynch Ltd., London, 2013  
 Randhawa, M.S., *Kangra Paintings on Love*, New Delhi, 1962





## 18 RADHA AND KRISHNA IN A BOWER

### PAINTING

HEIGHT: 12.4 CM, 4 7/8 IN

WIDTH: 7.7 CM, 3 IN

Opaque pigments and gold on paper

### PROVENANCE

Private collection, England, 2010-15

### KISHANGARH, 1770-80

Krishna stands in close embrace with Radha, one hand protectively round her shoulders, the other upraised to grasp a branch of a tree. He wears his yellow *dhobi* and a yellow turban and a thin *dupatta* draped elegantly round his body. Radha stands facing him with one hand holding the end of the *dupatta*, the other holding up lotus buds that she must just have picked. The pair is cast as young teenage lovers, slim with slightly oversize heads, gazing intently at each other. They are standing within a small clearing by the bank of a river dotted with lotuses while a dense forest of trees is all around them. A pair of cranes on the bank surrounded by flowering creepers symbolises their union. The usual Kishangarh plantain tree stands behind her. Arising out of the trees are the tops of two white pavilions and three white domes.

The composition with forest glades and white palaces is altogether typical of the Kishangarh style as perfected under the artist Nihal Chand and his patron Raja Sawant Singh (r. 1748-57, d. 1764), see Haidar, pp. 595-606. It was Nihal Chand who invented the typical Kishangarh lengthened profile with swept-up eyes and hugely curving eyebrows. Our composition is based on the lower half of a Nihal Chand painting in the National Museum, New Delhi (*ibid.*, fig. 1), in which the two lovers stand in a glade within a dense wood with the tops of white pavilions visible above the trees. Nihal Chand's expressive distortions of the human form became slightly stereotypical under his successors, though retaining their grace and elegance, as here, set against the enchanted woods evoking the sacred groves of Brindaban. For similar Kishangarh paintings of the later eighteenth century, see Mathur, *passim*.



### REFERENCES

- Haidar, N., 'Nihal Chand', in Beach, M.C., Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*, Zürich, 2011
- Mathur, V.K., *Marvels of Kishangarh Painting from the Collection of the National Museum, New Delhi*, Delhi, 2000

## VISHNU ENTHRONED HAVING HIS FEET MASSAGED

### PAINTING

HEIGHT: 26.2 CM, 10 ¼ IN

WIDTH: 17.2 CM, 3 ¾ IN

Opaque pigments with gold and  
silver on paper

### PROVENANCE

Sotheby's, *Indian and Southeast Asian Art*,  
New York, 22 March 1989, lot 163

Private collection, England, 1989-2015

### BASOHLI, CIRCA 1780

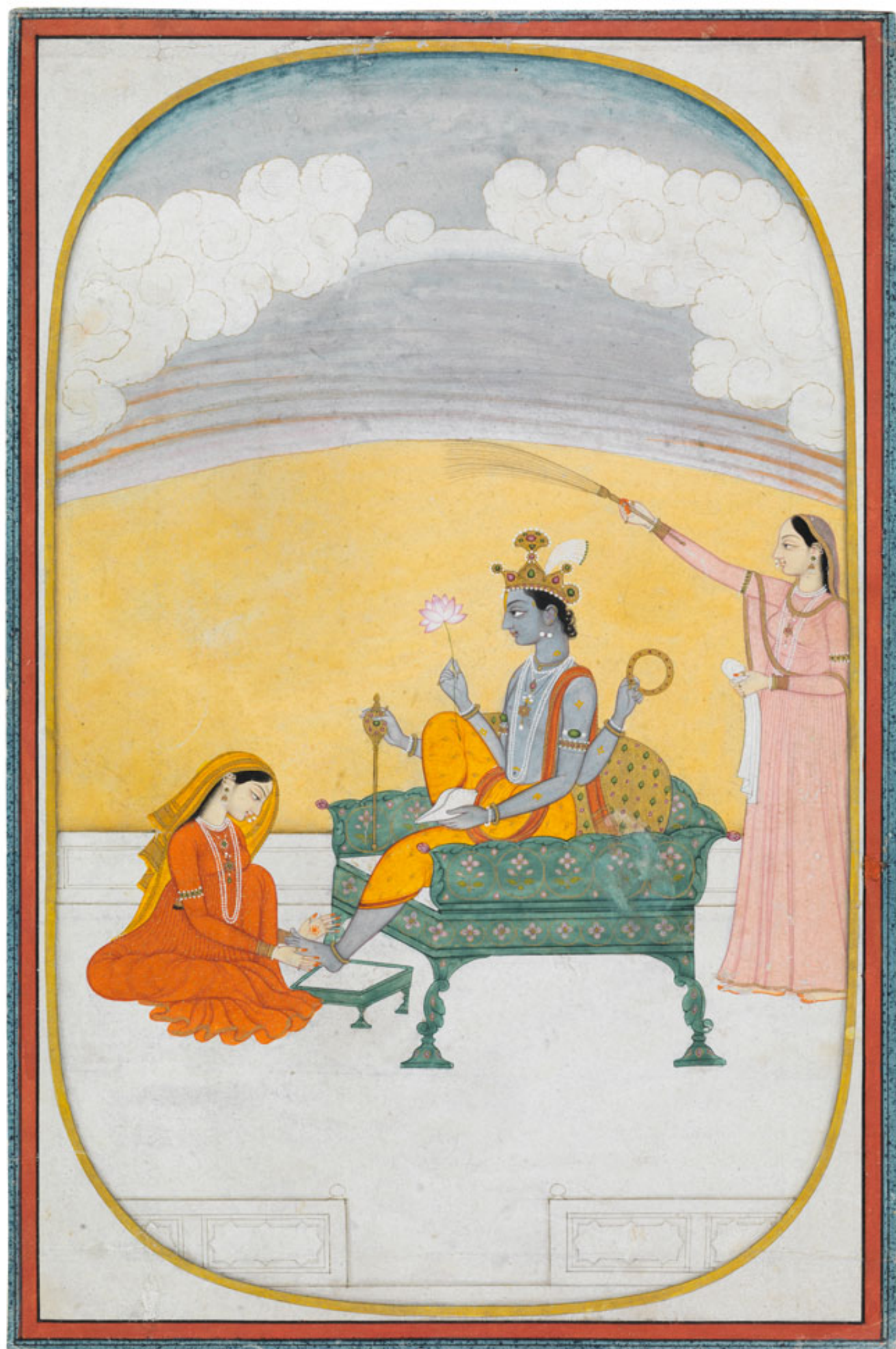
A four-armed Vishnu is seated at ease in a silver throne carrying his identifying objects: club, lotus, discus and conch. He is wearing the normal attributes of Krishna - his peacock crown and a yellow *dhobi*, while his boyish curls extend down his neck. His crown unusually has both a jewelled crest and also an upright jewelled tail. One female attendant dressed in a terracotta *peshvaj* and yellow *orbni* gently massages his extended foot while another, wearing a lilac *peshvaj* and an *orbni* of the same colour, waves a flywhisk over his head and carries a white scarf, both symbols of royal authority. The scene is set on a white terrace with balustrades on either side, while beyond, the plain gold ground extends to a curved horizon with blue sky and superbly painted billowing clouds above. The whole painting is set in an oval cartouche with plain spandrels. For comparable paintings from Basohli, involving ladies massaging the foot of one seated on a throne seen from this viewpoint, and similar landscapes, see Archer, Basohli nos. 24-25, 27-28. See also Goswamy and Fischer, no. 148, for another exquisite foot-massage scene.

Although there is no doubt that this is Vishnu, he is depicted in a way that would appeal to devotees of Krishna not so much as the young cowherd god but as the mature prince of the *Mahabharata*. A similar image of Vishnu sitting on a terrace but in full face, now in the Porret Collection, is attributed to Nainsukh by Goswamy and Fischer, no. 129; also Goswamy, Losty and Seyller, no. 80), based they think on the idol of the god in the Vishnu temple in Jasrota, although all three images have the attributes carried by the god in different orders. Nainsukh migrated from Jasrota to Basohli after Raja Balwant Singh's death in 1763 to take service under Raja Amrit Pal of Basohli (r. 1757-76) and was responsible for introducing the later Guler style, much influenced by Mughal painting under Muhammad Shah, into Basohli. Amrit Pal was devoutly religious and preferred religious or mythological paintings to the portraits that had hitherto been Nainsukh's principal occupation. Nainsukh was probably accompanied by his fourth son Ranjha into Basohli who carried on this new tradition.

### REFERENCES

- Archer, W.G., *Indian Paintings from the Punjab Hills*, London, New York and Delhi, 1973  
Goswamy, B.N., and Fischer, E., *Pahari Masters: Court Painters of Northern India*, Zürich, 1992  
Goswamy, B.N., Losty, J.P., and Seyller, J., *A Secret Garden: Indian Paintings from the Porret Collection*, Zürich, 2014





## 20 TWO DRUMMERS

### FOLIO

HEIGHT: 24.2 CM, 9½ IN

WIDTH: 16.5 CM, 6½ IN

### PAINTING

HEIGHT: 20.5 CM, 8 IN

WIDTH: 14 CM, 5½ IN

Opaque pigments with gold on paper,  
inscribed on the verso

### INSCRIPTIONS

Inscribed on the verso in *nagari*:  
*vavaca hindola da*  
‘Vivacha ragaputra of Hindola’

### PROVENANCE

Collection of Françoise and Claude Bourelrier,  
Paris, 1970s/80s–2014

### FOLIO FROM A RAGAMALA SERIES: VIVACHA RAGAPUTRA KANGRA, CIRCA 1790

Two young men or boys are vigorously beating two kettle-drums placed on a stand in an open field under a tree. The noise they are making is clearly pleasing to them since both are smiling slightly. Dressed in *jama*, *paijama* and turbans but shoeless, their *patkas* or cummerbunds are twisted around behind them so as not to get in the way of their arms or drumsticks. The boy on the right has his lappets under his arm flying through the vigour of his drumming and in both boys there is a real sense of energetic movement. The low viewpoint leading to the low horizon and a large expanse of sky is unusual in Pahari painting but is found in some later paintings such as Krishna fluting to Radha under a tree (Archer, Kangra no. 65).

Pahari *Ragamalas* are often very large sets (each *raga* can have eight sons or *ragaputras* as well as his five wives or *raginis*), with iconographies very different from those in use at the court studios in Rajasthan. They often incorporate common people going about their business rather than the courtly or mythological compositions which dominate Pahari painting at this time. The subject of our painting is noted as *Vivacha ragini* in a Kulu early seventeenth century series in the Victoria and Albert Museum, London, see Archer, no. 13 (xii), showing a prince vigorously beating a pair of kettle drums. Our pair of drummers seems less courtly and more of the people. A Kangra ragamala set in the National Museum, New Delhi, circa 1790, similarly shows two young but bearded drummers attacking their kettledrums with similar vigour within a simple courtyard, see Randhawa, fig. 36.

In this it harks back to Pandit Seu's work in Guler in the 1730s such as his *Dervishes Dancing* in the Lahore Museum (Archer, Guler no. 12) and his *Hillmen Dancing* in the Los Angeles County Museum (Goswamy and Fischer, no. 91). Both these paintings have musicians accompanying the dancing, including in the latter case a man seated playing a kettle-drum that is strapped to his waist. Goswamy notes (p. 226) that at the village fair of Rait in Kangra, large numbers of *gaddis* (shepherds) come to dance and play their enormous kettle-drums, although both the Los Angeles *Hillmen* and our drummers are very far from being simple shepherds.

### REFERENCES

- Archer, W.G., *Indian Paintings from the Punjab Hills*, London, New York and Delhi, 1973  
Goswamy, B.N., and Fischer, E., *Pahari Masters: Court Painters of Northern India*, Zürich, 1992  
Randhawa, M.S., *Kangra Ragamala Painting*, New Delhi, 1971





## 21 BALARAMA DIVERTS THE RIVER JAMUNA

### FOLIO

HEIGHT: 20.9 CM, 8¼ IN  
WIDTH: 27 CM, 10⅝ IN

### PAINTING

HEIGHT: 16 CM, 6¼ IN  
WIDTH: 22.1 CM, 8⅞ IN

Opaque pigments and gold on paper,  
broad red and dark blue border

### PROVENANCE

Sotheby's, *Oriental Manuscripts and Miniatures*, 26 April 1991, lot 162

Sotheby's, *Islamic and Indian Art, Oriental Manuscripts and Miniatures*, London  
29-30 April 1992, lot 278 (unillustrated)

Collection of Professor John L. Enos (1924-2013)  
Oxford, 1992-2013

### FOLIO FROM A VISHNU-AVATARA SERIES CHAMBA, LATE EIGHTEENTH CENTURY

Balarama as Krishna's brother had a large part of Vishnu's essence and is regarded as the eighth avatar of Vishnu by those devotees who regard Krishna, not as an avatar, but as Vishnu the Supreme Godhead himself. Here in one of his most independent actions, Balarama is depicted with his club over one shoulder and wielding his ploughshare in the other, diverting the course of the River Yamuna. His brother and a *gopi* are nearby, she is giving him a *lota*, perhaps preparing him for bathing. The scene is set on the slope of a hillside with a shrine-topped mountain peak being the source of the river spurting from its ridges. Balarama had wanted to bathe in the river and called upon the river goddess to come to him. On her refusal he used his ploughshare to divert the river's course to a more convenient place. The episode takes place in the *Bhagavata Purana* so the solitary girl with Krishna is not necessarily Radha.

Our painting seems based on an earlier Chamba version. A Chamba painting of the scene, 1740-50 (Archer, Chamba no. 16), shows Balarama, the ploughshare, the mountain and the river in essentially the same composition as our version. The energetic pose of Balarama, advancing to the right while looking back to the left where he drags his ploughshare is common to both versions. In another version also from Chamba 1760-65 (Poster, no. 201), Balarama's whole body is turned towards the left, not just his torso. Krishna is playing his flute under a tree while a *gopi* brings him a dish with betel chews. The treatment of the branching tree with white star-like flowers is also something of a Chamba feature. For similar references in our painting to earlier Chamba work, see Archer, Chamba 30-34. These references show the long continued use of artist's drawings even in different states. This painting has previously been attributed to Garhwal but while Archer cites possible influence from other states on Garhwal, Chamba is not among them (*ibid.*, vol. 1, p. 101). While acknowledging the Garhwali high curved eyebrow in our painting, it seems best at the moment to place the painting in Chamba after its painting style had been transformed by the arrival of Guler artists such as Nikka and Ranjha at the court of Raj Singh (see Ohri, pp. 98-114). The power of the earlier Chamba work has been diluted perhaps in favour of a sweeter and more harmonious style as found in the *Usa-Aniruddha* and *Sudama carita* series.

Another version of this subject with a very similar composition, in which the goddess Yamuna appears in the river to beg Balarama's pardon, was sold at Sotheby's, London, 6 July 1981, lot 143, there called Basohli, circa 1765.

### REFERENCES

- Archer, W.G., *Indian Paintings from the Punjab Hills*, London, New York and Delhi, 1973  
Ohri, V.C., 'Nikka and Ranjha at the court of Raja Raj Singh of Chamba', in Ohri, V.C., and Craven, R., ed., *Painters of the Pahari Schools*, Bombay, 1998  
Poster, A.G., et al., *Realms of Heroism: Indian Paintings at the Brooklyn Museum*, New York, 1994













## FOLIO

HEIGHT: 28.8 CM, 11 <sup>3</sup>/<sub>8</sub> INWIDTH: 19.8 CM, 7 <sup>3</sup>/<sub>4</sub> IN

## PAINTING

HEIGHT: 22.7 CM, 8 <sup>7</sup>/<sub>8</sub> INWIDTH: 15 CM, 5 <sup>7</sup>/<sub>8</sub> INOpaque pigments with gold and  
silver on paper

## PROVENANCE

Sotheby's

*Indian, Himalayan and Southeast Asian Art*

New York, 22 March 1989, lot 176

Private collection, England, 1989–2015

## GULER, CIRCA 1800

A nobleman is leading his mistress through a room and they catch sight of themselves in a mirror attached to the wall. He has his arm round her shoulders and she - apparently surprised - holds one hand up to her mouth and with the other grasps the corner pillar of the chamber. It is cold in the hills and the two of them wear long heavy gowns with shawls wrapped up around them. A female attendant behind them holds a hookah with a convoluted snake, whose mouthpiece is held in the man's hand. The scene is viewed through a scalloped archway leading from a terrace with a balustrade. A silvered brocade shade hangs above the arch. Another archway with a cloth hanging over it directly opposite to us leads out from the room into a golden ground.

Although such arches had framed portraits earlier in Pahari painting (e.g. that of Govardhan Chand of Guler, circa 1750, see Archer, Guler no. 24), they were not generally used to frame genre scenes until early in the next century. Our nobleman has something of the appearance of the young Raja Bhup Singh of Guler (b. 1775, r. 1790–1826) as portrayed circa 1800 by Gursahai (son of Ranjha and grandson of Nainsukh) in a painting now in the Chandigarh Museum (*ibid.*, Guler no. 59). Archer records a series of semi-erotic portraits of this ruler with his various ranis, either embracing them or reclining with them or relaxing with them. Of particular note here compared with Gursahai's painting are: the rendition of eyes, narrow and extremely elongated towards the ear; the nobleman's very similar turban; and the architectural framework with each half in mirror symmetry. According to Paul (pp. 131–40) and Seyller (p. 260), Gursahai's later work developed a style with busy compositions of buildings and small figures.

Another contemporary Guler depiction of this subject was sold at Sotheby's, London, 14 October 1980, lot 312. Also see 15 October 1984, lot 107, for a Guler portrait of Raja Prakash Chand (1748–1820), circa 1780, depicting him gazing into a mirror held by a servant.

## REFERENCES

Archer, W.G., *Indian Paintings from the Punjab Hills*, London, New York and Delhi, 1973

Paul, Suwarcha, 'Gursahai: A Guler Painter at Basohli', in Ohri, V.C., and Craven, R., ed., *Painters of the Pahari Schools*, Bombay, 1998

Seyller, J., and Mittal, J., *Pahari Paintings in the Jagdish and Kamla Mittal Museum of Indian Art*, Hyderabad, 2014





## FOLIO

HEIGHT: 27.8 CM, 10 <sup>3</sup>/<sub>4</sub> INWIDTH: 22 CM, 8 <sup>5</sup>/<sub>8</sub> IN

## PAINTING

HEIGHT: 16.8 CM, 6 <sup>5</sup>/<sub>8</sub> INWIDTH: 12.2 CM, 4 <sup>3</sup>/<sub>4</sub> IN

Opaque pigments with gold on paper, laid down in an album page with blue and cream inner borders and a speckled pink outer border, inscribed on the reverse with six lines of Hindi in *nagari* script

## PROVENANCE

Boisgirard, *Art d'Orient*, Hôtel Drôuot  
Paris, 25-26 March 1976, lot 255

Szerer Collection, Paris, 1976-2008

Boisgirard, *Collection Szerer*, Hôtel Drôuot  
Paris, 22 October 2008, lot 112

Collection Xavier Guerrand-Hermès  
Paris, 2008-14

## KANGRA, 1800-25

The *nayika* or literary heroine is seated adorning herself with a jewel for her hair. Dressed in an orange *peshwaj* and a gold *orbni*, she looks down apparently in thought. Her companion in front of her, dressed all in lilac, is urging her on while an attendant behind her waves a flywhisk. The heroine's hookah mouthpiece lies abandoned across her knee as she concentrates. The scene is set on a terrace beside a river visible through a scalloped archway with an orange blind hanging above. Across the river is a beautiful landscape of low green wooded hills with a temple in a wooded compound.

The painting seems to be an illustration to the *Rasikapriya*, the Hindi poetical work by Keshav Das on the classifications of literary heroines and heroes, but the verse so far has not been identified.

## REFERENCES

Dehejia, Harsha V., *Rasikapriya: Ritikavya of Keshavdas in Ateliers of Love*, New Delhi, 2013





## FOLIO

HEIGHT: 26 CM, 10 ¼ IN  
WIDTH: 36.3 CM, 14 ¼ IN

## PAINTING

HEIGHT: 18.4 CM, 7 ⅞ IN  
WIDTH: 28.7 CM, 11 ¼ IN

Opaque pigments with gold on paper

## PROVENANCE

Private collection, Switzerland, 1980s-90s  
Private collection, U.S.A., 1990s-2015

FOLIO FROM A DEVI MAHATMYA SERIES  
GULER, CIRCA 1810

In the final battles with the demons the Devi is assisted also by the divine *saktis*, the female emanations of the great gods, who ride their associated vehicles: Brahmi on a *bamsa* bird, Vaisnavi on Garuda, and Aindri on the elephant Airavata at the top of the picture. Standing below are boar-headed Varahi, dark-skinned Yami or Sivaduti, Mahesvari on Siva's bull, Narasimhi with a lion's head, Kaumari on a peacock and the terrible dark Kali herself. After the conclusion of the final battle the assembled gods are united in praising the Goddess and the *saktis* she has created through her divine energy. These gods are headed by Indra and Agni – the three great gods do not participate here.

Various series of the *Devi Mahatmya* were created in Guler and other hill states at the end of the eighteenth century. Goswamy and Fischer, pp. 691-92, distinguish the various series by reason of their borders and their sizes. The earliest from around 1780 seems to be a series with plain uncoloured borders now widely dispersed. It seems never to have been finished since it lacks detailing in gold. A series with plain blue borders dated 1781 is divided between the Lahore Museum and Chandigarh Museum and provides a key to the dating and iconography of the different series of *Devi Mahatmyas*. The Lahore pages are published in Aijazuddin, pp. 29-33, illustrated Guler 41 (i-xxxiv), also partly by Thomas Coburn in Dehejia, pp. 37-57. The Chandigarh Museum set is less well known: three are published in Goswamy, nos. 165, 217 & 218, while a handlist also exists (Paul). Later series depend on these earlier ones. Another series with blue borders is dated by Goswamy and Fischer, pp. 687-718, to 1780-1800, e.g. Dehejia, no. 14; Bautze, nos. 15-18, with a useful checklist, pp. 60-63, of subjects and their published painted representations in the various series. There are of course many other series including one with a blue border with a floral arabesque scroll (e.g. Dehejia, no. 15), whereas ours is distinguished by its blue border with a band of floral scroll.

The composition of our painting is based on a page from the 1781 series in the Lahore Museum (Aijazuddin, no.41(xxx); Dehejia, p. 53). That composition is also repeated in a page from the dispersed series with plain blue borders, 1780-1800, now in the Porret Collection (Goswamy, Losty and Seyller, no. 86). The Lahore and Porret pages have a vibrant orange solid ground shading to blue only at the top, whereas our page has been provided with a green ground in broad washes for the basis of the action. The separate versions were obviously passed down the generations of artists through drawings and sketches, perhaps with colour notes. Ours is a paler - though still vibrant - version of the earlier pages, the second god Agni for example is dark red in those two, but here is pink. Another page from this series with the same border was sold at Bonham's New York, 18 September 2013, lot 180.

## REFERENCES

- Aijazuddin, F. S., *Pahari Paintings and Sikh Portraits in the Lahore Museum*, London, 1977  
Bautze, J., *Lotosmond and Löwenritt: Indische Miniaturmalerei*, Stuttgart, 1991  
Dehejia, V., *Devi the Great Goddess: Female Divinity in South Asian Art*, Washington, 1999  
Goswamy, B.N., *Essence of Indian Art*, San Francisco, 1986  
Goswamy, B.N., and Fischer, E., 'The First Generation after Manaku and Nainsukh of Guler' in Beach, M.C., Fischer, E., and Goswamy, B.N., *Masters of Indian Painting*, Zürich, 2011, pp. 687-718  
Goswamy, B.N., Losty, J.P., and Seyller, J., *A Secret Garden: Indian Paintings from the Porret Collection*, Zürich, 2014  
Paul, S., *Devi Miniatures in Chandigarh Museum: a Handlist*, Chandigarh, 1985





## **PORTRAIT OF SIRI RAJA SDAW, AN ATTENDANT TO THE BURMESE AMBASSADOR TO DELHI**

### **FOLIO**

HEIGHT: 29.3 CM, 11 ½ IN  
WIDTH: 21.5 CM, 8 ½ IN

### **PAINTING**

HEIGHT: 20.2 CM, 8 ⅛ IN  
WIDTH: 15.4 CM, 6 ⅛ IN

Opaque watercolour with gold on paper,  
laid down in a buff album page

### **INSCRIPTIONS**

Inscribed in *nastal'iq* above his head:  
*Siri Raja Sdaw* and on the reverse in Hindi:  
*Cina ra admi hai*  
'this is a man from China'  
along with the stamp of the private collection  
of the Maharaja of Bikaner, dated 1964

### **PROVENANCE**

Collections of the Maharajas of Bikaner 1964  
Collection of the late Brendan Garry (d. 2011)  
and Siva Swaminathan (d. 2014), Dorset

### **BY A FRASER ALBUM ARTIST DELHI, CIRCA 1817**

A man dressed in Burmese costume stands against a plain ground. He wears a long *lungi* type of garment round his hips and legs with red, white and yellow horizontal stripes, a white tunic over that, next a long blue tailored jacket with green flashes and over all a short green tailored jacket. As an Indian touch round his waist he has tied a Kashmir shawl. A white turban with upstanding wings is tied round his hair that has been pulled into a topknot, and upward-curving slippers are on his feet.

The same figure in exactly the same pose and with the same inscription appears in a famous painting from the Fraser Album (commissioned 1815-19), now in the Louvre Abu Dhabi, depicting the Burmese ambassador to the King of Delhi with four attendants (Archer and Falk, p. 104, no. 82). Our figure stands on the ambassador's left. The authors quote from G.E. Harvey's *History of Burma* as to how ambassadors were sent to neighbouring countries by King Bodawpaya (r. 1792-1819), in the hope of making allies either with the French or the local powers against the aggression of the East India Company. Embassies were sent to northern India in 1807, 1808, 1813 and 1817. The Fraser Album picture shows the ambassador and his entourage standing with a background of the Red Fort in Delhi, so presumably this painting refers to the embassy of 1817.

Our painting is a fully worked up portrait against a neutral ground like so many in the Fraser Albums, although unlike almost all of such studies, the figure lacks a shadow. There are subtle differences in details: our figure's chin beard, moustache and sideburn are less thickly grown than in the Fraser page, suggesting it was done slightly earlier, and the colours are less densely applied. This last also suggests it is a worked up study done some time previous to the Fraser painting. Another version of the latter is in the Metropolitan Museum, New York, in mirror reverse with additional figures, suggesting it is a copy of yet another version taken from a *charba* (see Welch, p. 28, fig. 11).

As to how our portrait got itself to Bikaner, assuming it was not a late purchase, it is known that Delhi artists from the Fraser and Skinner circles were able to draw *darbar* pictures involving Rathor chiefs at Jodhpur in 1817-18 (see Bautze, no. 38, and Losty, no. 78). An alternative route to Bikaner might be through William Fraser's frequent visits to Rania, in the far west of Haryana, where resided his *bibi* and his children and where he was also part of various missions to reduce the power of the local *zamindar* Zabita Khan. Obviously artists went with him on some of these occasions, since there are several paintings relevant to Rania in the Fraser Albums. South of Rania is Bikaner and for those who wished to journey from Delhi to Persia or Afghanistan, on official business, and also wished to avoid the empire of Maharaja Ranjit Singh, the way led through Shekhavati, to Bikaner, Bahawalpur and Multan, the route followed by the Elphinstone embassy to Shah Shuja' in 1808. Elphinstone had artists with him who could draw in a naturalistic style (see Losty and Roy, pp. 207-08, fig. 148) and indeed the young William Fraser was also on this mission.

### **REFERENCES**

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سری راجو شہ



## FOLIO

HEIGHT: 36 CM, 14 1/8 IN

WIDTH: 45 CM, 17 3/4 IN

## PAINTING

HEIGHT: 33.3 CM, 13 1/8 IN

WIDTH: 42.2 CM, 3 1/8 IN

Opaque pigments with gold on paper

## INSCRIPTIONS

Inscribed above the king's head in  
*nasta'liq* script: *Zaman Shah*

## PROVENANCE

Professor Gerhard Ewald (1927-97)  
Cologne, Germany

## LUCKNOW, CIRCA 1820

The Shah wearing a coat of mail is riding out of a city, presumably intended for Lahore, along the banks of a river. He is wearing the tall peaked jewelled cap associated with Nadir Shah but has adorned it with *sarpeches* of four eagle feathers compared with Nadir Shah's one (e.g. Dalrymple and Sharma, no. 17). He is preceded by two guides and followed by a close-packed crowd of horsemen, mostly wearing characteristic Afghan tall peaked caps. The city is depicted naturalistically with a mosque and a palace arising out of a sea of trees inside its walls. A great tree on the left is right up against the picture plane while another tree on the right helps to frame the action from across the river.

Zaman Shah Durrani (b. 1770), son of Timur Shah and grandson of the conqueror Ahmad Shah Durrani, was King of Afghanistan 1793-1800. He was able to overcome his older brothers to seize the throne in 1793, and sought to emulate his grandfather's exploits in India. Lahore and much of the Punjab had been under Sikh domination since the death of Ahmad Shah Durrani in 1767, but Zaman Shah invaded it and captured Lahore in 1798. He confirmed the young Ranjit Singh as Governor of Lahore in 1799, but Ranjit soon threw off his allegiance. Alarmed by the threat of a renewed Durrani presence in India, the British encouraged Fath 'Ali Shah of Persia to attack Zaman Shah's kingdom from the west, which he did by encouraging Zaman Shah's eldest brother Mahmud Shah to rebel from his base in Herat and dethrone Zaman Shah in 1800. He fled towards Peshawar but was captured, blinded and imprisoned in the Bala Hissar in Kabul until his death in 1844.

A portrait of Zaman Shah in the British Museum (1989.0819.0.1, unpublished) shows him seated on a version of the peacock throne under imperial canopies but surrounded by women. His appearance is similar to that in our painting except that his hat is more modestly adorned with just one eagle feather. This is by an otherwise unknown late Mughal artist named Ghulam Mustafa and dated A.H. 1214/1799-1800 A.D., probably at Lahore. The style is a provincial version of that practised by Ghulam Murtaza Khan and similar artists in Delhi 1800-10 (see Dalrymple and Sharma, nos. 30-32). Our painting is in a much more naturalistic style under considerable European influence and could not possibly have been done at Lahore at that time. The great tree up against the picture plane to the side is a repoussoir device borrowed from English picturesque painting and much used by Murshidabad and Lucknow artists in the early nineteenth century (e.g. Archer, pl. 53). The ranks of crowded horsemen resemble those in the processional scene of Ghazi al-Din Haidar in Lucknow, circa 1820, in the V&A (Markel and Gude, no. 56) or those of the hangers-on at Ghazi al-Din Haidar's banquet for the Hastings' in Lucknow in 1814 (Archer, pl. 54). Perhaps Lucknow around 1820 is the best place to fix this intriguing painting at the moment. An interesting comparison may be made with the painting in the Museum of Fine Arts, Boston (14.646, Coomaraswamy, pl. LI, no. CLV) showing Nadir Shah on horseback in the foreground beside a large tree with the sack of a city proceeding in the distance. This is now thought to be mid-eighteenth century Persian, with European influence coming from the other direction.







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- Dalrymple, W., and Sharma, Y., *Princes and Painters in Mughal Delhi, 1707-1857*, New York, 2012
- Markel, S., and Gude, T.B., *India's Fabled City: The Art of Courtly Lucknow*, New York, 2010

## 27 NANAPAH BUTLER TO MR. C. N. TEED

### FOLIO

HEIGHT: 29.5 CM, 11 5/8 IN  
WIDTH: 23 CM, 9 IN

### PAINTING

HEIGHT: 27.5 CM, 10 7/8 IN  
WIDTH: 20.7 CM, 8 1/8 IN

Watercolour on paper, laid down on a sheet  
of sage green paper, inscribed below:  
*Nanapah. Butler To Mr. C. M. Teed.*

### PROVENANCE

Stuart Cary Welch (1928-2008)  
New Hampshire

Sotheby's, *The Stuart Cary Welch Collection*  
Part I, London, 31 May 2011, lot 131

Private collection, London, 2011-15

### MADRAS, CIRCA 1830

The depiction of a steward or butler was not unusual during the Company School period, but the inscription enables us to identify whose servant he was. Charles Martin Teed practised as a barrister in Madras from 1827 and was still resident there in 1840 when he got married. Hobson-Jobson tells us under the heading Butler: '*In the Madras and Bombay Presidencies this is the title usually applied to the head-servant of any English or quasi-English household. He generally makes the daily market, has charge of domestic stores, and superintends the table. As his profession is one which affords a large scope for feathering a nest at the expense of a foreign master, it is often followed at Madras by men of comparatively good caste.*' Our butler is standing with the keys and a list in Persian, no doubt of provisions or expenditure. He is about to put the list on the round table, behind which is a rug and a chaise-longue. Above there hangs a gilt-framed painting, carefully rendered, of St. Thomas's Mount, Madras, a site that was much frequented for the air by Britons living in the city. Louvred doors open on to a little balcony with a hint of a garden with trees while a sabre-legged armchair completes the picture.

The exquisitely rendered perspective of the Regency drum table with its blue top, patterned rug and chaise-longue with its yellow cushions blinds us for the moment to the fact that all is not right. The butler is too far in front of the table to be able to put the list upon it, while the perspective of the louvred doors does not accord with anything else in the painting and the armchair is too small. This somewhat whimsical approach to this western pictorial convention is typical of earlier Madras artists: the Boileau Album in the Victoria and Albert Museum, London, from Madras in the 1780s, is a case in point (Archer, no. 8), as are Madras artists' versions of British caricatures from the same period (Welch, no. 73). Madras unlike Calcutta had no school of artists working for the British and forging an identifiable style, until by the late 1820s artists from Tanjore settled there to cater for this market.

Welch was one of the first twentieth century collectors to appreciate this genre. Following on from Mildred Archer's seminal catalogue of Company drawings in the India Office Library (1972), he devised an exhibition of the genre in New York, *Room for Wonder* (1978), with many items from his own collection.

### REFERENCES

- Archer, M., *Company Drawings in the India Office Library*, London, 1972  
Archer, M., *Company Paintings: Indian Paintings of the British Period*, London, 1992  
Welch, S.C., *Room for Wonder: Indian Painting during the British Period 1760-1880*, New York, 1978  
Yule, H. and Burnell, A.C., *Hobson-Jobson: A Glossary of Colloquial Anglo-Indian Words and Phrases*, London, 1886





Nanapah. Butler To  
M<sup>r</sup>C. M. Teed.

# IN THE PALACE AT LANKA SURPANAKHA APPEALS TO HER BROTHER FOR VENGEANCE AFTER HER NOSE WAS CUT OFF BY LAKSMANA

## FOLIO

HEIGHT: 39 CM, 15 3/8 IN

WIDTH: 53 CM, 20 7/8 IN

## PAINTING

HEIGHT: 28 CM, 11 IN

WIDTH: 41.8 CM, 16 1/2 IN

Opaque watercolour with gold on paper, black banding with red rules and pale pink border

## INSCRIPTIONS

The verso with a short *nagari* inscription (*vanakanda*, Forest Book) and number 15 and 150 *citra* and a twentieth century typed descriptive label.

## PROVENANCE

Annotated on verso in pencil with the name of the distinguished Amritsar dealer, "Lal Chhota Lal Barani", and stamped in ink: TULA RAM 36, RED FORT DELHI

Private collection, Switzerland, 1980s-90s

Private collection, U.S.A., 1990s-2015

## FOLIO FROM THE FOREST BOOK (BOOK 3) OF THE RAMAYANA KANGRA, 1830-40

This series is distinguished not only by its size but by the use of a distinctively vibrant palette. The atmosphere of the palace is evoked with the dramatic central scene to the centre left and guards, horses and elephants outside the walls in the foreground, the ladies' quarters to the right and a line of varied rooftops above. Another page from this series is in the Los Angeles County Museum of Art, in which Sugriva sends Emissaries led by Hanuman to find Princess Sita, 1830-40, M.2006.128, see: <http://collections.lacma.org/node/212662>.

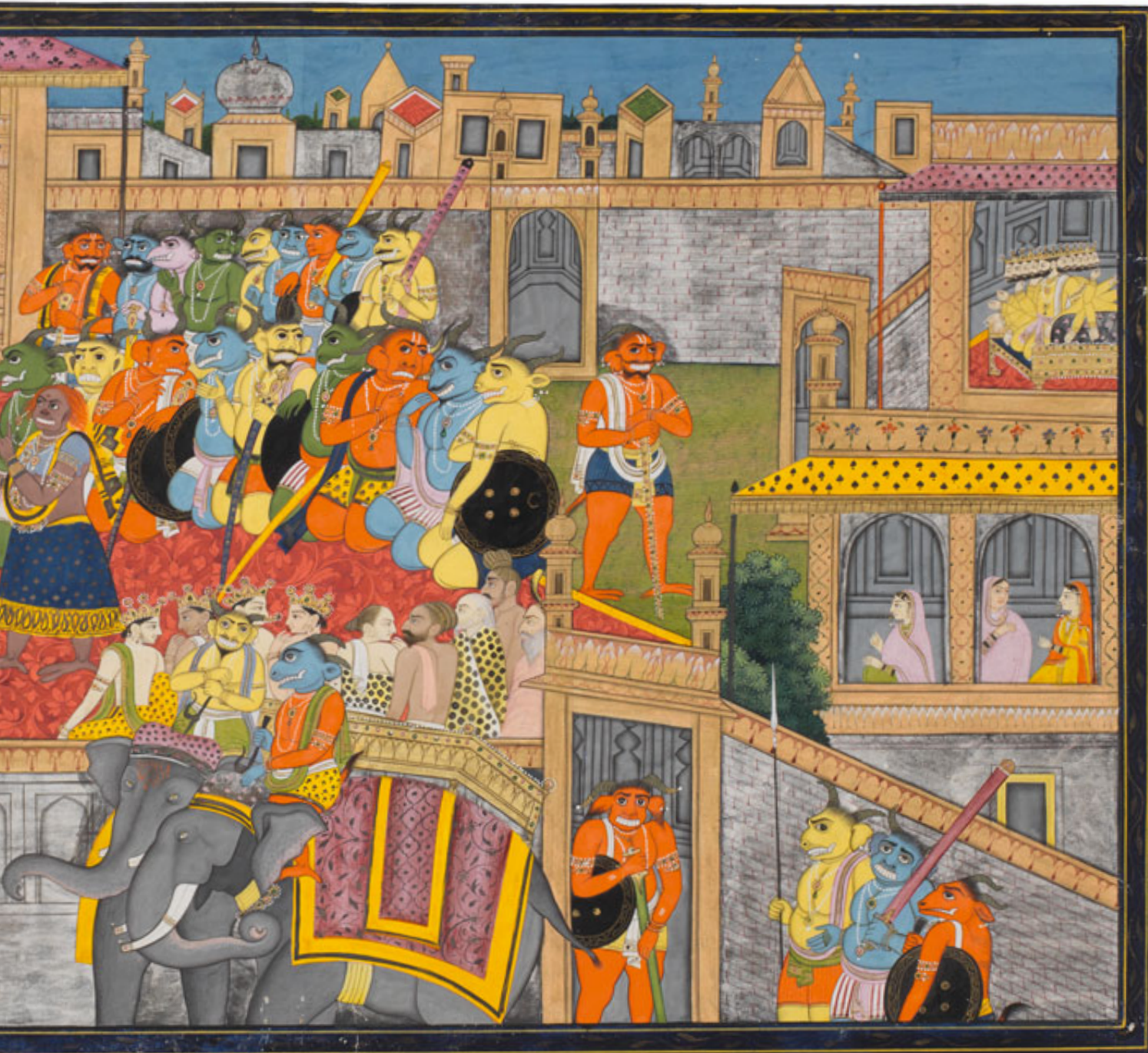
This must once have been a very extensive series judging by the numbers on the verso.

Late Pahari series of the *Ramayana* and *Bhagavata Purana* are distinguished by their large size and ever more complex architectural compositions. The artist Sajnu began this trend with his *Hamir Hath* series at Mandi (Archer, Mandi 42) and a related *Bhagavata Purana* series from Garhwal or Kangra (Archer, Garhwal 24; Gahlin, no. 90) has similar compositions in which the viewer overlooks various compartments simultaneously while a screen of architectural features closes the view at the top. For other late *Ramayana* series in the Rietberg Museum, Zürich, see Boner, nos. 511-13, 534.

Surpanakha met the exiled Prince Rama of Ayodhya, during a visit to the Forest of Panchavati, and was instantly smitten by his youthful good looks. Rama meanwhile spurned her advances, telling her that he was faithful to his wife Sita and thus would never take another wife. Rejected, Surpanakha then approached his younger brother, Lakshmana, who reacted in a similar manner and said she was not what he desired in a wife. Eventually seeing that the brothers were making fun of her, the humiliated and envious Surpanakha attacked Sita but was thwarted by Lakshmana, who cut off her nose and ears and sent her back to Lanka. In this painting, Surpanakha is petitioning Ravana to abduct Sita in Ravana's palace.







#### REFERENCES

- Archer, W.G., *Indian Paintings from the Punjab Hills*, London, New York and Delhi, 1973
- Boner, G., Fischer, E., Goswamy, B. N., *Illustriertes Gesamtverzeichnis indischer Bilder: Sammlung Alice Boner, Geschenk an das Rietberg Museum Zürich*, Zürich, 1994
- Gahlin, S., *The Courts of India: Indian Miniatures from the Collection of the Foundation Custodia*, Paris, Zwolle, 1991







## PAINTING

HEIGHT: 37 CM, 14½ IN

WIDTH: 26 CM, 10 ¼ IN

Opaque pigments on paper with gold

## PROVENANCE

Sotheby's

*Fine Oriental Manuscripts and Miniatures*

London, 14 December 1987, lot 66

Private collection, England, 1987–2010

Sotheby's, *South Asian Art*, London

15 June 2010, lot 6

Private collection, London, 2010–15

## MALABAR COAST, SOUTH INDIA, CIRCA 1845

The Zamorin, who reigned from 1828 to 1845, sits enthroned in a palace chamber, wearing a gold robe over a white *jama*, his white turban with a jewelled *sarpech* and white feather plume. He wears other rich jewels: a green stone necklace, an armband and a bracelet on his right arm, and a magnificently jewelled hilt to his dagger. He holds a sword in his right hand while another sword and a shield hang on the side of the throne. He is supported by cushions and bolsters in his magnificent ivory throne with curtains round its base to hide its legs. A green cushion on the floor beneath his feet on a floral carpet and a richly coloured curtain swag and gilt-framed mirror above complete the accessories. The throne has certain similarities to the ivory throne presented to Queen Victoria by the Maharaja of Travancore and displayed as the centrepiece of the Indian section of the Great Exhibition in 1851, see Jaffar, p. 166, fig. 69

Zamorin is the anglicised version of *Samoothirippadu* or *Samoothiri Raja*, a title of the rulers of the erstwhile Hindu state of Calicut (now Kozhikode), located in what is now the northern part of Kerala. In the medieval period it was one of the largest cities on the west coast of India. It became the most important centre for Arab merchants trading with the Middle East and it was here in Calicut that the Zamorin received the Portuguese explorer Vasco da Gama in 1498. The European trading companies established factories here and it remained an important trading centre. The place suffered severely from wars with Hyder 'Ali of Mysore and his son Tipu Sultan, and the Zamorins sought protection from the British. Passing into British possession at the Treaty of Seringapatam in 1792, it was reduced to the status of a *zamindari*, and the Zamorin became a pensioner of the British government. Succession to the title of Zamorin is always to the eldest male child of female members of the family.

This particular Zamorin was portrayed several times in this fashion. The earliest apparently is that formerly in the Welch Collection (Welch, no. 77), since given to the Harvard University Art Museums, which has the throne set in an arched alcove framed by curtains. Another version, also in the Welch Collection (sold Sotheby's, London, 31 May 2011, lot 132), seems to be the latest interpretation of the iconography and is on paper watermarked Whatman 1847. The style of the portrait has links not with the so-called Malabar style of Company painting (Archer 1972, pls. 15–17; Archer 1992, no. 29), but with more traditional forms of painting in Kerala such as the paintings on temples and palace walls, in which the subjects have a similar monumentality (Chemana, *passim*).

## REFERENCES

- Archer, M., *Company Drawings in the India Office Library*, London, 1972  
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 Chemana, M., *Murs sacrés du Kerala: peintures murales des temples et palais*, Paris, 1997  
 Jaffar, A., *Furniture from British India and Ceylon*, London, 2001  
 Welch, S.C., *Room for Wonder: Indian Painting during the British Period 1760–1880*, New York, 1978

## FOLIO

HEIGHT: 26.7 CM, 10 ½ IN

WIDTH: 35 CM, 13 ¾ IN

## PAINTING

HEIGHT: 22.2 CM, 8 ¾ IN

WIDTH: 32.7 CM, 12 ⅞ IN

Opaque pigments and gold on paper

## INSCRIPTIONS

Inscribed above in *nagari*: *noratan*

'Nine Jewels', the horse's name

and in the margin partially cut off:

...*lagra* ...*ri gar*... *ibana* ...*i*.

## PROVENANCE

Private collection, England, circa 1985-2015

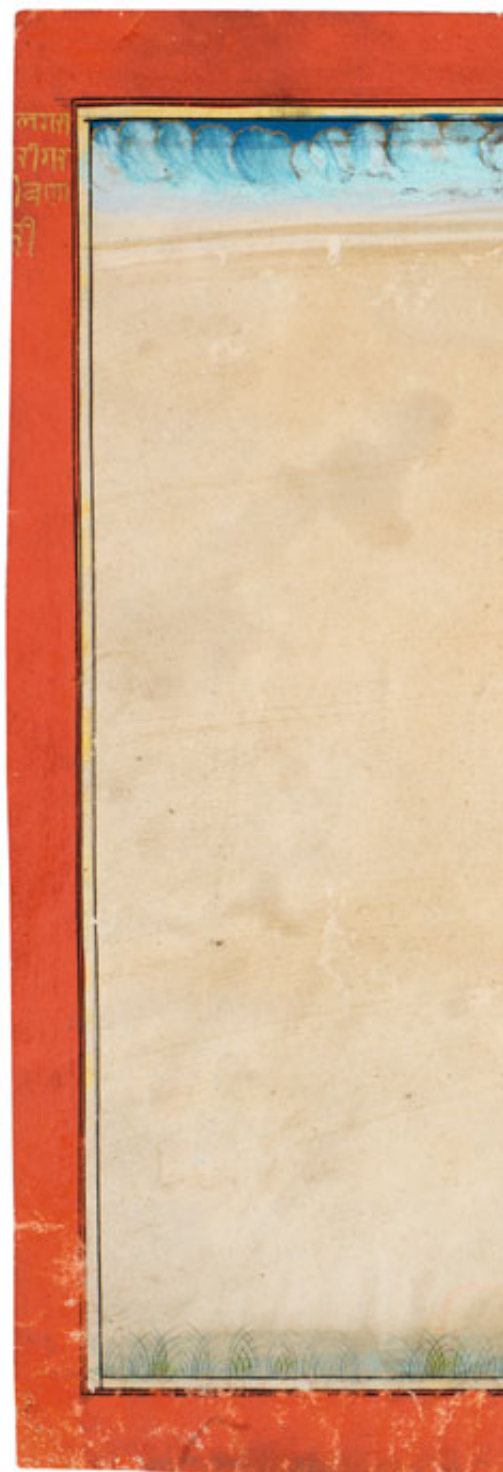
## MEWAR, CIRCA 1850

The grey stallion stands facing right caparisoned and ready for riding. His mane is braided with long tassels attached to the individual braids and a rich brocade cloth covers the saddle so that only the stirrup is visible. An extra adornment is a blue and yellow striped cloth that is wound round his body serving as a surcingle and hangs down on either side under the brocaded cloth. An ornamental breastplate of black bells hangs on the lower neck, supplemented by a necklace of green jade beads, while the saddle is secured at the back by a gilded crupper. The horse stands against a plain buff ground with a suggestion of grass in the foreground and a strip of blue sky with clouds outlined in gold above. This is an unusual palette for a Mewar artist of the Sarup Singh period (r. 1842-61).

For comparable horse accoutrements used in nineteenth century Udaipur, see Topsfield, no. 29.

## REFERENCES

Topsfield, A., *The City Palace Museum, Udaipur – Paintings of Mewar Court Life*, Ahmedabad, 1990





नौरत





माहाराजाधीराजमाहाराणजी श्री सरस्वतीजी की तसबीर कोपानो





## FOLIO

HEIGHT: 44 CM, 17 ¼ IN  
WIDTH: 31.5 CM, 12 ⅝ IN

## PAINTING

HEIGHT: 26.5 CM, 10 ⅜ IN  
WIDTH: 37.5 CM, 14 ¾ IN

Opaque pigments on paper with gold

## INSCRIPTIONS

Inscribed above in a cartouche:

*Sri Maharajadhiraja Maharana Ji Sri 108 Sri  
Sarup Singh Ji ki tasvir ko pano*

'leaf with a portrait of Maharana Sarup Singh'

## PROVENANCE

Private collection, Europe, 1980s-2015

## ATTRIBUTED TO PARASURAM MEWAR, CIRCA 1860

Maharana Sarup Singh of Mewar (b. 1815, r. 1842-61), nimbate and dressed in blue, is seated on an elaborate gilt throne with lion feet. The lions are very British in appearance and sit bolt upright on little pedestals. The scene is set on a terrace with pots of young prunus plants on either side and viewed through a scalloped arch. The Maharana was apparently very fond of elaborate jewellery, reflected here in the strings of necklaces and the decorations of his turban and of course in the elaborate throne itself. Indian kings have traditionally sat on a *simhasana* or 'lion-seat' and there was a fashion for producing such things in the surviving nineteenth century Indian kingdoms. Sarup Singh was also interested in matters sartorial and produced his own turban design known as a *sarupshahi* turban involving an oversized cockade of cloth on top. He is normally shown wearing this turban in his earlier portraits (e.g. Topsfield, figs. 228-41), but his later portraits as here show a somewhat simpler turban on his head.

The artist Tara was the principal beneficiary of the Maharana's patronage, but later in his reign other artists begin to appear including his son Sivalal and one Parasuram who produced a particularly fine equestrian portrait in grisaille of the Maharana in 1859 (*ibid.*, fig. 245), and also in more traditional fashion that same year a scene of the Maharana with his courtiers and ladies seated on a lakeside terrace (*ibid.*, fig. 246). The appearance and handling of the Maharana's features are very similar in both, as is the light turquoise background and the preference for prunus blossom.

## REFERENCES

Topsfield, A., *Court Painting at Udaipur: Art under the Patronage of the Maharanas of Mewar*, Zürich, 2002

## FOLIO

HEIGHT: 48 CM, 18 7/8 IN  
WIDTH: 45.5 CM, 17 7/8 IN

## PAINTING

HEIGHT: 35.4 CM, 13 7/8 IN  
WIDTH: 32.4 CM, 12 3/4 IN

Opaque pigments and gold on paper,  
within an inner blue border and an outer  
vory border decorated with gold  
arabesques and blue cartouches

## INSCRIPTIONS

With two cartouches of inscription in  
Gurmukhi and Persian, including the date,  
interrupting the upper and lower borders:  
*tasvir-e raja-ye rajegan maharaja rakhubir  
singh sahib bahadur vali-ye riyasat-e jind  
sana 1864 'isavi jolus-e avval*

"Painting of the Raja of Rajas Maharaja  
Raghubir Singh Sahib Bahadur, governor of  
the state of Jind, year 1864 of the 'Isawi  
[Christian] calendar, first regnal year"  
and below: *Hardas Singh musavvar-i  
tasvirraqm mulazim[sic] -i riyasat-i Jind  
sanah 1864*

"Picture by Hardas Singh the painter  
of portraits and drawings(?), employee  
of Jind State 1864"

## PROVENANCE

Acquired in Gwalior 1931  
Private collection, England, 1931-2015

BY HARDAS SINGH, JIND, PUNJAB, 1864

Maharaja Raghubir Singh of Jind (b. 1834, reg. 1864-87) rides a richly caparisoned elephant as its mahout with a goad in his hand, while an attendant seated behind him holds the requisite *chowrie*. Soldiers with appropriate emblems and standards march in front with a more miscellaneous group of soldiers and attendants behind. Further back is a cavalry troop and other men on elephants. The procession takes place in a green landscape and seen in the distance are other horsemen and elephants less formally disposed.

Raghubir Singh like his father Swarup Singh before him was greatly honoured by the British for his assistance and they were awarded various titles including the hereditary one of *Raja-i Rajgan*, apparently given in 1881, meaning the same as the older form of *Maharajadhiraja*, 'king among kings'.

Painting in the Punjab up to the middle of the nineteenth century had been largely the domain of artists from the Punjab Hill states, lured by the prospect of patronage to the great cities of Lahore and Amritsar (see Archer). Simple portraits or decorative pictures for their Sikh patrons changed, possibly under the influence of British taste after the annexation of Punjab in 1849, into more genre-orientated pictures, slices of real life apparently painted by Sikh artists, as well as portraits in more up-to-date taste of what remained of the Sikh nobility. These are naturalistic and highly decorative as in the painting of *Maharaja Ranjit Singh in the Bazaar* in the Hodgkin Collection (Topsfield, no. 77) or *Dost Muhammad being entertained in Lahore* in the Kapany Collection (Stronge, fig. 189). A painting in the same style signed by the artist Bishan Singh of the court of Ranjit Singh is dated 1864 (Christie's, London, 7 October 2008, lot 245), contemporary with our painting. Hardas Singh is not an artist whose name seems to be known. Srivastava has traced the various families of artists who worked in the Punjab in the nineteenth century (pp. 41-59) including such well known Sikh artists as Kehar Singh, Kishan Singh (Stronge, fig. 203) and Kapur Singh (*ibid.*, fig. 199). They were based in Amritsar and were equally adept at wall paintings as well as paintings on paper and even in oils. These Amritsar families of artists were called upon by the local nobility to decorate their palaces, particularly those in Patiala. Our painting seems based on the famous painting of Maharaja Narendra Singh of Patiala (r. 1845-62) on elephant back in procession (Stronge, pp. 176-7, no. 200), in a late version of a Pahari style, but our artist has been much influenced by European painting in the way he renders recession and landscape.

## REFERENCES

- Archer, W.G., *Painting of the Sikhs*, London, 1966  
Srivastava, R.P., *Punjab Painting: Study in Art and Culture*, New Delhi, 1983  
Stronge, S., ed., *The Arts of the Sikh Kingdoms*, London, 1999  
Topsfield, A., *Visions of Mughal India: the Collection of Howard Hodgkin*, Oxford, 2012





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## AN ALBUM OF SIXTEEN PORTRAITS OF RAJPUT PRINCES AND NOBLES

AVERAGE SIZES  
HEIGHT: 13 CM, 5 1/8 IN  
WIDTH: 10.5 CM, 4 1/8 IN

Opaque pigments and gold on paper, each inscribed in pencil with a name in *nagari*, the album with three quarters morocco and marbled boards

### PROVENANCE

Private collection, Europe, 1980s-2015

### INSCRIPTIONS

- 1 Nath[?]araya Singhji, a youngish man standing with sword hilt and powder horn
- 2 Zorawar Singh, a youngish man seated with rifle, pistol and sword
- 3 Jiv Singh ji, a young man seated wearing a flower garland
- 4 Takht Singh ji [Maharaja of Jodhpur, b. 1819, r. 1843-73], standing with a sword and distinctive turban, from image of about 1870
- 5 Partab Singh ji, young man seated, hands on sword with dangling turban cloth
- 6 Sibū Singh ji ka barā beta [eldest son of Sibū Singh], a young man seated with sword
- 7 Kishor Singh ji se chota [younger brother of Kishor Singh], a young man seated
- 8 Ma se chota?? [young son of??], teenage boy seated in a chair
- 9 Me pa se chota?? [young son of??], a small boy seated curled up in a chair
- 10 Mehtab Singh ji, Young man, oval bust portrait
- 11 Sibū Singh ji, youngish man seated with rifle, bayonet and sword
- 12 Haime Singh ji [Himmat Singh?], an elderly man with white beard
- 13 Jasvant Singh ji [Maharaja of Jodhpur, b. 1838, r. 1873-95], aged about 40, oval portrait seated with sword
- 14 Kishor Singh ji, young man seated with sword and pistol
- 15 Fateh Singh ji, three-quarters bust portrait of a youngish man
- 16 Young man, uninscribed

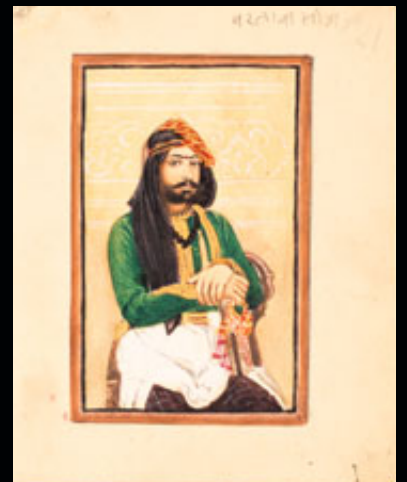
PROBABLY JODHPUR, CIRCA 1880

The album contains mainly half-length portraits of Rajput nobles, in a style that suggests they were copied from photographs. Two senior princes among them are Takhat Singh and Jasvant Singh, successive Maharajas of Jodhpur, the latter looking in his forties and so based on an image taken about 1880. The picture labelled Fateh Singh does not seem to be Maharana Fateh Singh of Udaipur (b. 1849, r. 1884-1930), even if taken before his accession, as the subject wears Saiva sectarian marks and has a non-Udaipur headdress. Most of the men are fairly young and active looking, and are often portrayed with rifles and/or swords. They are often wearing Saiva sectarian marks on their foreheads. All are dressed in an interesting variety of nineteenth century formal or ceremonial garb and wear rich jewels round their necks, on their ears and in their turbans. Although apparently based on photographs, they are painted as if they were portrait miniatures in oval or rectangular shapes sometimes with shading, suggesting depth round the fictive frame.

The album also contains a printed portrait of Nawab Muhammad Faiyaz Ali Khan of Pahasu (1851-1922) after a photograph by Bourne and Shepherd. Pahasu was a small *jagir* in Bulandshahr District, Uttar Pradesh. The Nawab was a member of the Governor General's Council of the United Provinces and a member of the Legislative Council of the United Provinces. He was noted for his philanthropic works and as well as serving briefly as the Foreign Minister of the Jaipur State (1900-01) he was President of the Board of Trustees of Aligarh Muslim University. He may have been the compiler of the album - perhaps when he was in Jaipur - but it has not been possible to identify the *thikanas* which these nobles ruled.



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5



9



13





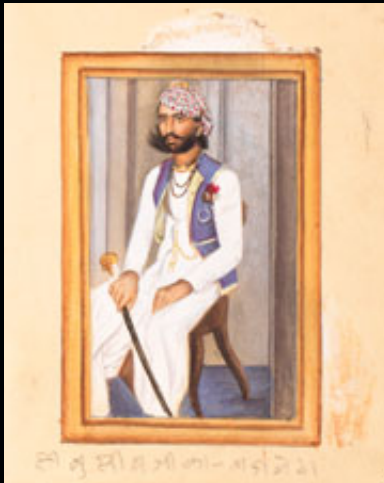
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16

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